

# musical america

OCTOBER, 1961 ALL THAT IS SIGNIFICANT IN THE MUSICAL ARTS. SIXTY CENTS



MAY-JUNE: SOUTH AMERICAN TOUR  
 JUNE-JULY: CHAMBER MUSIC FESTIVAL \*  
 SEPTEMBER-OCTOBER: EUROPEAN TOUR  
 NOVEMBER 17th: TOWN HALL RECITAL  
 NOVEMBER-DECEMBER: NEAR EAST TOUR  
 JANUARY-APRIL: UNITED STATES TOUR



# FRANK GLAZER

NOW BOOKING FOR 1962-63 SEASON



"He is not only  
 an excellent technician,  
 but also a performer able to  
 delve quickly as well as deeply into  
 the essence of a work and make it audible."

Irving Kolodin-SATURDAY REVIEW, December 31, 1960

"If there is a  
 better ensemble pianist  
 in the business than Frank  
 Glazer, he has not come this way."

THE MILWAUKEE JOURNAL, June 20, 1961

"A rare phenomenon indeed!" HI-FIDELITY Magazine, October, 1960

PERSONAL & FOREIGN REPRESENTATION: BICHURIN & STAWSKI, Carnegie Hall, New York 19, N.Y.

\*University of Wisconsin-Milwaukee, with Fine Arts Quartet and New York Woodwind Quintet.

THE FRIEDBERG MANAGEMENT, INC., 111 West 57th Street, New York 19, N.Y.

# musical america

MUSIC PUBLICATIONS, LTD., 111 W. 57th ST., NEW YORK 19, N. Y.

Publisher: THEODATE JOHNSON  
Editor-in-Chief: ROBERT SABIN  
General Manager: EDWARD I. DAVIS

Managing Editor: WARREN COX  
Assistant Editors: JOHN ARDOIN  
MICHAEL BROZEN, MICHAEL SONINO  
Audio Editor: JOHN WHITBECK CLARK  
Executive Editorial Secretary: JEAN EVANS  
Contributing Editors: RAFAEL KAMMERER,  
WRISTON LOCKLAIR, JACK DIETHER  
Art Director: RICHARD SMITH

Advertising: MICHAEL ROSTOCK  
Promotional Director: MARSHALL DUGGER  
Circulation Manager: JOSEPH MORTON  
Comptroller: OTTO A. GSELL  
Assistant Comptroller: HASKELL L. FELDMAN

European Bureau:  
EVERETT HELM, Chief, Frittlingen bei  
Rottweil, Württemberg, Germany

Editorial Advisory Board:  
OTTO BETTMANN      JOHN M. CONLY  
ARLAN R. COOLIDGE      RONALD EYER  
PETER GOLDMARK      MILES KASTENDIECK  
DORLE SORIA      HELEN M. THOMPSON  
JOHN OWEN WARD

## Features

- 8 Andrew Imbrie  
By John Ardoin
- 10 Hershy Kay  
By Michael Sonino
- 12 Gina Bachauer—Pianist in the Grand Manner  
By Rafael Kammerer
- 27 Behind the Polish Curtain with Jorge Bolet  
By Warren Cox
- 41 Researcher's Paradise  
By Rafael Kammerer

## Departments

- 4 Letters to the Editor
- 7 Editorial—Publishing Faces a New Musical Era
- 14 National Report
- 21 International Report
- 28 Opera in New York
- 28 Orchestras in New York
- 29 Recitals in New York
- 29 Dance in New York
- 30 Personalities
- 32 Overtones
- 33 Audio
- 42 Publishers Row
- 46 Music Publishers' Fall Listings
- 54 Book Publishers' Fall Listings
- 58 Awards
- 59 Contests
- 60 Orchestral World
- 62 Composers World
- 64 Artists and Management
- 66 Education
- 69 Obituaries

(Cover photograph by Borys Patchowsky)

MUSICAL AMERICA, Volume LXXXI, No. 10, October 1961. Printed in the U.S.A. Published monthly, on the 1st, January through December, inclusive, by Music Publications, Ltd., at 111 West 57th St., New York 19, N. Y. Telephone: Circle 7-0520. Cable Address: MUAMER. Second Class postage paid at New York, N. Y. and East Stroudsburg, Pa. Subscription Rates: U.S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign \$6.00. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Permission and rates for reprints upon request. Copyright © 1961 by Music Publications, Ltd. Postmaster: Send Form 3579 to Musical America, 111 West 57th St., New York 19, N. Y.





**FOR**  
**BIG**  
**RESULTS TELL YOUR**  
**BIG**  
**STORY IN THE**  
**BIG**  
**ISSUE**

**RESERVE**  
**NOW FOR THE**  
**MUSICAL AMERICA**  
**BIG SPECIAL ISSUE**

**BIG SPECIAL ISSUE**  
**PUBLICATION DATE:**  
**JANUARY 1, 1962**

**DEADLINES:**  
**SPACE—NOVEMBER 20**  
**COPY—DECEMBER 4**

**MUSICAL AMERICA**  
**111 WEST 57th STREET**  
**NEW YORK 19, N. Y.**  
**CIRCLE 7-0520**

## letters to the editor

### *Serious Misunderstanding*

I should like to draw your attention to a serious misunderstanding which can easily arise from the perusal of the announcement of the Fort Worth Quadrennial International Piano Competition as issued under the title of the President's Music Committee People-To-People Program (released under Announcement No. 106).

When this reached my desk on August 24, I assumed after a careful perusal of the document that the competition was nationally sponsored. However, upon my arrival in New York, September 18, I discovered that the competition is, in fact, conceived and sponsored by the National Guild of Piano Teachers, the Fort Worth Piano Teachers Forum, Texas Christian University, and the Fort Worth Chamber of Commerce, and is not a project of the national government. No doubt this announcement has been sent to many other potentially interested parties both in Europe and elsewhere abroad, and unless the real situation is clearly explained, misunderstandings with embarrassing consequences might very well occur. As a matter of record, I have offered to the first prize winner an award consisting of an orchestral appearance with a major British orchestra at the Royal Festival Hall in London, in the belief that it would be given to the winner of a United States Government-sponsored contest. It is not my intention to withdraw this award, nor do I regret it, but I do feel that the misunderstanding which arose from the announcement as it originally went out should be clarified.

It has now been pointed out to me that although this announcement was sent from "The President's Music Committee of the People-to-People Program," that this by no means signified Presidential sponsorship, but that it was simply circularized through the courtesy of this organization. The competition is, therefore, purely a Fort Worth enterprise.

This now brings me to a point which I have often wished to make: that with the ever increasing number of competitions, especially great care should be taken that the first prize winner is really worthy of the honor. In other words, the granting of a first prize should not be mandatory, and juries should not hesitate to withhold a first prize unless there is some really outstanding artist to bring forward.

The winner of the Fort Worth competition will, in addition to concert appearances, be granted a cash prize of \$10,000. Because of the magnitude of this award, unusual interest will be aroused, and I venture to express the hope, with great respect, that the lucky

winner will be of the quality to live up to these expectations. As a result of the great international publicity to be given this contest, the impression which the winner will make upon audiences around the world will involve the prestige of the United States. Far better, if there is no applicant worthy of the first prize, that it be withheld rather than be given as a matter of policy. Too much is at stake.

Wilfrid Van Wyck  
 80 Wigmore Street  
 London W 1

MUSICAL AMERICA is happy to publish Mr. Van Wyck's warning. One of England's leading impresarios, a former president and currently a vice president of the European Association of Concert Managers, he is in a position to know about the importance of this matter. We should, perhaps, remind the reader that this letter is not an indictment of anyone, but simply an appeal to clear up a situation.

Among the programs that are directly sponsored and supported by the United States are the President's International Program for Cultural Cooperation; the American Specialists Program; the Fulbright Program (administered by the International Institute of Education); the Leaders and Specialists Program (for foreigners); and the separate Culture Exchange Agreement with the Soviet Union.

The United States Information Agency administers all United States programs abroad under the USIS programs. It also cooperates with projects such as the People-to-People Program, but not on the same basis as it does with the official programs. As a matter of fact, the People-to-People Program stated in its official declaration of purposes that it was nongovernmental and nonpartisan.

It is important to distinguish between programs under which artists and students are officially sponsored by the United States Government, such as the five mentioned above, and other projects such as that in Fort Worth. Let it once again be emphasized that this distinction has nothing to do with the worthiness or prestige of the project.

Many people are also confused about the status of ANTA. ANTA is not a government agency; it has no funds. It is an advisory group made up of four committees: music, drama, dance, and academic affairs.

Mr. Van Wyck's plea that the award of a first prize in competitions should not be mandatory has our hearty support. All too many artists of mediocre attainments are being launched these days by means of awards and contest prizes, and the effect of their temporary fame is especially harmful on the international scene. We all want to help talented young people, but if we "cry wolf" too often, the publics of the world will shrug their shoulders when a new contest winner is announced. Outstanding talent is a rare commodity, and genius is above rubies.—The Editor

(Continued on page 63)



# YOU ASKED FOR IT!

## PIANO CONCERTI FROM MUSIC MINUS ONE

**\$6.95**  
each  
Deluxe Album  
with  
printed  
music

At last—YOU can perform these great works of the piano repertoire with a full orchestra! Complete in every way, these outstanding high fidelity long playing discs were recorded in Vienna minus the piano part. YOU supply this missing part!

Enjoy performing a group of masterpieces with the fullness and contrasts of sound that the composer intended. Each album comes with a printed score, the famous Peters Edition. All cues necessary to handling the solo parts and cadenzas are included to make your playing of these compositions a total success.



### MOZART

#### PIANO CONCERTO NO. 20

in D minor, K. 466

(ORCHESTRAL ACCOMPANIMENT)

THE VIENNA FESTIVAL ORCHESTRA  
FRANZ LITSCHAUER/Conductor

MUSIC MINUS ONE PIANO  
MMO 308

### BEETHOVEN

#### PIANO CONCERTO NO. 3

in C minor, Opus 37

(ORCHESTRAL ACCOMPANIMENT)

THE VIENNA FESTIVAL ORCHESTRA  
FRANZ LITSCHAUER/Conductor

MUSIC MINUS ONE PIANO  
MMO 315



### MOZART

#### PIANO CONCERTO NO. 26

in D major, K. 537

(ORCHESTRAL ACCOMPANIMENT)

THE VIENNA FESTIVAL ORCHESTRA  
FRANZ LITSCHAUER/Conductor

MUSIC MINUS ONE PIANO  
MMO 309

### GRIEG

#### PIANO CONCERTO IN A MINOR

Opus 16

(ORCHESTRAL ACCOMPANIMENT)

THE VIENNA FESTIVAL ORCHESTRA  
FRANZ LITSCHAUER/Conductor

MUSIC MINUS ONE PIANO  
MMO 312



### BEETHOVEN

#### PIANO CONCERTO NO. 1

in C major, Opus 15

(ORCHESTRAL ACCOMPANIMENT)

THE VIENNA FESTIVAL ORCHESTRA  
FRANZ LITSCHAUER/Conductor

MUSIC MINUS ONE PIANO  
MMO 314

### HAYDN

#### PIANO CONCERTO

in D major

(ORCHESTRAL ACCOMPANIMENT)

THE VIENNA FESTIVAL ORCHESTRA  
FRANZ LITSCHAUER/Conductor

MUSIC MINUS ONE PIANO  
MMO 311



#### THE IDEAL GIFT FOR A MUSICIAN? GIVE MUSIC MINUS ONE RECORDS!

##### Other instruments on MMO records

- MMO 61 Brahms Clarinet Quintet, Opus 115
- MMO 71 Mozart Clarinet Quintet, K.581
- MMO 106 Mozart Three Flute Quartets
- MMO 301 Handel/Telemann/Vivaldi Oboe Concerti
- MMO 305 Mendelssohn Violin Concerto in E minor
- MMO 313 Mozart Violin Concerto #4 in D, K.218
- Vivaldi Violin Concerto in A, Opus 3 #6
- MMO 6001 Music For Brass Ensemble minus Trumpet
- MMO 6002 Music For Brass Ensemble minus Fr. Horn
- MMO 6003 Music For Brass Ensemble minus Trombone

#### I WOULD LIKE TO ORDER THE FOLLOWING RECORDS.

Enclosed ☐ Check ☐ Money Order

- ☐ MMO 308 Mozart Piano Concerto
- ☐ MMO 309 Mozart Piano Concerto
- ☐ MMO 311 Haydn Piano Concerto
- ☐ MMO 312 Grieg Piano Concerto
- ☐ MMO 314 Beethoven Piano Concerto
- ☐ MMO 315 Beethoven Piano Concerto

- ☐ MMO 61 Brahms Clarinet Quintet
- ☐ MMO 71 Mozart Clarinet Quintet
- ☐ MMO 106 Mozart Flute Quartets
- ☐ MMO 301 Three Oboe Concerti
- ☐ MMO 305 Mendelssohn Violin Concerto
- ☐ MMO 313 Mozart/Vivaldi Violin Concerti
- ☐ MMO 6001 Brass minus Trumpet
- ☐ MMO 6002 Brass minus Fr. Horn
- ☐ MMO 6003 Brass minus Trombone

A complete catalogue of rhythm backgrounds to popular songs is also available. Check here for your copy.

☐ Free 1960 MMO Catalogue

Total remittance \$

All orders are shipped postpaid. There is no charge for handling.

NAME

ADDRESS

CITY

ZONE

STATE

MUSIC MINUS ONE, 719 TENTH AVE., N.Y. 19, N.Y.

*The University of Rochester*  
**EASTMAN SCHOOL OF MUSIC**

HOWARD HANSON, *Director*

ALLEN I. McHOSE, *Director of the Summer Session*



TRAINING YOUNG MUSICIANS FOR PROFESSIONAL CAREERS

---

Bachelor of Music  
Master of Music — Master of Arts  
Doctor of Musical Arts — Doctor of Philosophy  
*degrees*  
*in*  
Applied Music  
Church Music  
Composition  
Music Education  
Music History  
Theory

---

RESIDENCE HALL

---

APPLICATIONS NOW BEING CONSIDERED FOR 1962



*For information write Edward H. Easley, Director of Admissions*

**EASTMAN SCHOOL OF MUSIC**

ROCHESTER 4, NEW YORK

## PUBLISHING FACES A NEW MUSICAL ERA

We live in a world that is changing so rapidly that we cannot keep up with it—a paradoxical world which has made incredible advances in science, yet which threatens to destroy itself; a world which has revolutionized the arts and brought them to an unprecedentedly huge public, yet which might fall into spiritual bankruptcy and chaos.

In no musical sphere have these cataclysmic changes in our ways and habits of living been more clearly reflected than in music publishing. For a sweeping (and sometimes frightening) proof of this you need look no further than the brilliant volume, *One Hundred Years of Music in America*, edited by Paul Henry Lang and issued by G. Schirmer as a centennial celebration.

It tells of the fantastic growth of music in the United States, a story full of adventure, courage, ingenuity and idealism. It tells of the gigantic industries that have sprung up with the invention of recording, radio and television. But it also reveals the abrupt changes that make musical life in 1961 utterly unlike musical life in 1861 and that have created staggering problems for industry and government as well as for educators and artists. It asks some deeply disturbing questions.

Richard F. French, in his analysis of *The Dilemma of the Music Publishing Industry*, concedes that "Our national appetite for music cannot be satisfied; we have more orchestras than the rest of the world put together, our instrument manufacturers are selling merchandise in greater quantities than ever before, our churches and schools are buying and using music at an undiminished rate. Our choice of repertory may be made from resources more extensive than at any other time in history. We have music for every use, we can obtain virtually every current edition of a foreign work, the music of our composers is known throughout the country and abroad. The publishing industry has accomplished all this, and if congratulations are in order, the industry has reason to believe that it is entitled to receive them."

Yet, referring to a report on *The Diminution of Sheet Music Sales and Its Causes* made by Carlo Clausetti of G. Ricordi, Milan, at the International Congress of Publishers in Paris in 1931, Mr. French reminds us of the "political events, social changes, and inventions that had come tumbling out of history at the beginning of this century . . . whose forces seemed to be combining to threaten the welfare of the industry and possibly the very nature of music itself."

He asks: "Will our editions . . . be used in the future as they have in the past? Will our industry, if it continues to do what it has done so magnificently, ultimately discover that it has done something that people no longer care about? Will the industry as it is presently identified be eliminated by the new modes of expression as something superfluous, without artistic or practical utility?"

Before proceeding to the larger reasons for Mr. French's concern, we should like to cite some figures from Robert J. Burton's discussion of *Copyright and the Crea-*

*tive Arts* in the Schirmer volume, which reveal how shockingly obsolete and inadequate our copyright laws have become.

Mr. Burton tells us of a series of studies made under the auspices of the Copyright Office of the Library of Congress that are "an indication of the relative insignificance of the sales of all forms of printed music in the United States in the past ten years." In 1954 the gross receipts from the sale of sheet music reached a maximum of \$12,000,000. During the same period the total gross receipts of book publishers reached \$665,000,000, the gross sales of phonograph records almost \$85,000,000, and those of greeting cards about \$75,000,000. The financial role of music in the billion-dollar industries of radio, television and motion pictures is much harder to measure or estimate. But everyone close to the industry knows that publishers today live mainly on performance rights, not sales.

Most of us forget how recent the drastic changes in our musical life have occurred. A century ago, all music in the home or on the concert platform had to be produced by living musicians. Musical literacy was a prerequisite for any form of participation. Furthermore, when music was publicly performed, the audience had to be present, physically. Composers wrote scores that were universally comprehensible and usable. The printed score was the indispensable source and authority.

Today, to borrow a phrase from Molière's *Le médecin malgré lui*, "nous avons changé tout cela." Anyone who is interested can put on a recording or tape, or turn on his radio or television set, and enjoy music without having a score or knowing how to read it. Audiences of millions can hear a single performance. And composers are already experimenting with music for which there is no score—music that is directly produced by mechanical means—besides writing scores that only trained experts can interpret, not the average literate musician.

There is a paradox here. On the one hand, music, once the privilege of a cultured minority, has become available to everybody. More than ever before it is a mass entertainment and subject to all sorts of new pressures and demands. Yet, on the other hand, our serious composers have never been farther from the popular audience. Creatively, music today is more a thing for avowed intellectuals and specialists than ever before. This, too, creates a dilemma.

In the face of these dizzying and chaotic changes there is no reason for despair. What mankind has produced mankind can control wisely. The publishing industry can adapt itself to new media and exploit them for the good of the nation as it has done with traditional musical materials and methods. But we must all think hard, work fast and keep faith. Let us never forget Molière's admonition. We haven't changed the nature of music, merely its outward semblances.

—Robert Sabin



# ANDREW

by John Ardoin

"The biggest problem facing composers today is the re-investigation of all our musical assumptions... chance music to my mind is pure frivolousness... perhaps this attitude is the result of my Protestant upbringing, but I feel that this type of composition is immoral."

In August, 1960, Andrew Imbrie, backed by a Guggenheim grant, left his post as professor of music at the University of California to spend a year composing in Japan. He took with him a commission for a choral work and the libretto for an unfinished opera. Explaining his choice of the Orient, he says: "I am steeped in Western tradition and I didn't intend to give it up easily, but I was curious to see how Oriental music would affect a Westerner with no preconceived ideas."

"When I first came to Japan, I expected it to be exotic, despite everything I had read about the country being Westernized. But I found it highly industrialized, and most people wore Western clothes. But after a while I realized the great cultural differences that do exist. People who go there for only a short time are often deceived."

"It was difficult at first to make contact with Japanese composers, but gradually I began to meet several of them. Many have studied abroad, such as Mayuzumi with Boulez in Paris. Others who never left the country have acquired excellent techniques. There are a number of Europeans, mostly Germans, teaching there. But many of the young composers have studied only with Japanese teachers."

"Japan has long been conversant with our musical traditions and Western music has been taught there for quite a while. The average educated Japanese is as familiar with the Western classics as is any educated American. While their music still falls strangely on our ears, our music has been completely absorbed into their culture."

"Though, admittedly, traditional Japanese music does not blend well with Western music, I was surprised to see how many Japanese were unfamiliar with their own traditional music, like that of the No dramas. This is due to the strong Japanese trend to go Western. But there is a new group of composers who are beginning a counterreaction which is leading back to the country's traditional music."

"Strangely enough, this group is led by the synthetic composers: that is, composers who are bitten by the bug of such precompositional methods as the serialization of rhythm, meter and even dynamics. But these methods in turn make the medium easily adaptable to any given problem."

"One talented composer, who often discussed with me other Japanese composers about whom he had reservations, said: 'They have a Western smell about them.' What he failed to realize was the extent to which his own writing stems from Western thinking. He does acknowledge Debussy's influence (for example, his use of chords for their sensual effect rather than their function in driving toward a cadence), though that is actually a case of cross-pollination since Debussy arrived at this chordal concept through the influence of Oriental music."

"Western influence on this young Japanese composer is even more strongly revealed, however, in his freedom to choose or reject any or all esthetic theories, in his very self-consciousness about being Oriental, and in his use of the most up-to-date Western tricks of instrumentation and notation. His music is interesting and shows talent, but it



# IMBRIE

could have been written anywhere in the world.

"The most interesting composer I encountered in Japan was a man named Matsudaira, whose son is also a composer. Matsudaira bases his music on Gagaku, the ancient Japanese court music. Gagaku has a special interest for me; this music was imported from Korea and China at about the same time as Buddhism and has been preserved in a static condition without development for more than 1,000 years. In Gagaku you have a truly homophonic texture. There is no functional harmony in the Western sense.

"Nevertheless, there is a chordal texture and a punctuating bass underlying a melody in the upper part, not found in Western music before the 17th century.

"Matsudaira uses several Gagaku devices, but is contemporary and personal in style without losing the flavor of Gagaku. One might object to his basing a style on such a form or even object to his exploring the form serially. Nevertheless, his music has great formal interest and sensual appeal, and is certainly 20th-century."

While in Japan, Mr. Imbrie finished his commission—*Drum Taps*, for four-part mixed chorus with orchestra—and completed all but the orchestration of his opera, *Three Against Christmas*. With a libretto by Richard Wincor, a friend from Imbrie's army days, the opera is in four scenes and lasts about an hour.

Though now considered a West Coast composer, Mr. Imbrie was born in New York City in 1921 and spent most of his early years in Princeton, N. J. He began the study of music at the age of four and when he was nine became a pupil of Leo Ornstein. Mr. Imbrie had begun to compose almost as soon as he studied the piano; after a summer's study with Nadia Boulanger at Fontainebleau, he began to work privately with Roger Sessions. In 1939, he entered Princeton University, where he continued his studies with Sessions until his graduation in 1942.

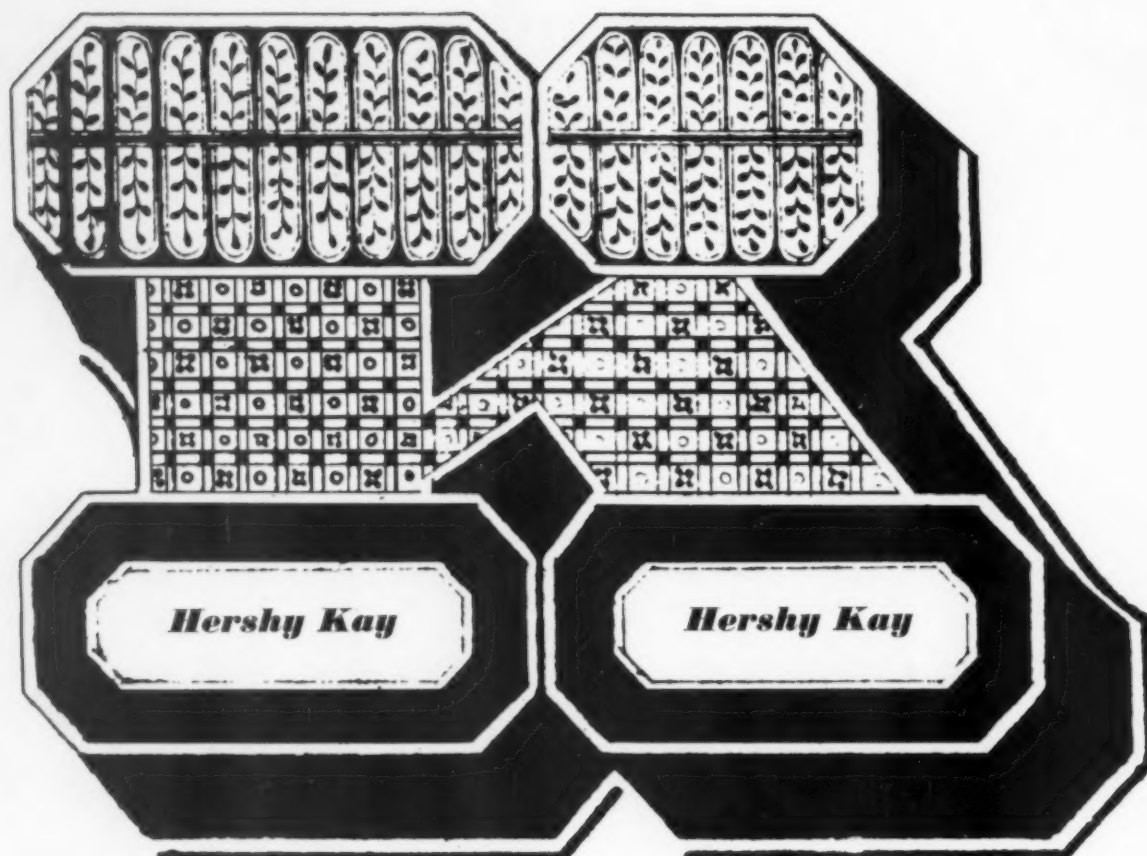
Following the war, he entered the University of California in Berkeley, where he now lives and teaches, and continued to work with Sessions, who was on the faculty at that time. In 1947, he received both his master's degree and an appointment as instructor on the University's faculty. His acceptance of the post was deferred a year so that he might accept the Prix de Rome he was awarded that year.

In 1959, Mr. Imbrie received the Walter W. Naumburg Recording Prize for his *Concerto for Violin and Orchestra*. The award provides for the recording of the work by Columbia Records. Earlier, his *First String Quartet*, written as his senior thesis at Princeton, won the New York Music Critics' Circle Award and has been recorded by the Juilliard String Quartet (Columbia ML-4844). His next two quartets have been recorded by the California String Quartet and the Walden String Quartet (both are coupled on Contemporary Records 6003).

In addition to the Violin Concerto, Imbrie's other works in large forms include *Ballad in D* for Orchestra, *Legend* (commissioned by the San Francisco Symphony), and *Little Concerto* for Piano (Four-Hands) and Orchestra. His chamber music, in addition to the three quartets, includes *Divertimento* for Flute, Bassoon, Trumpet, Violin, Cello and Piano; *Serenade* for Flute, Viola and Piano; *Trio* for Violin, Cello and Piano; and *Impromptu* for Violin and Piano. In addition to *Drum Taps*, he has written three other choral works, and his catalogue is rounded out with a Piano Sonata and Three Songs for Soprano and Orchestra.

Concerning his future plans, Mr. Imbrie says: "I would like to write a piece directly for the recording medium which would explore such effects as stereo, close-ups, echo, etc. There would be no distortion at all of the instruments; I simply want to utilize the techniques peculiar to recording.

(Continued on page 56)



**"No one can teach you orchestration... the way I learned was to take short pieces—an early Beethoven sonata or Shostakovich prelude—and work them out in the composer's style. Then they were played by the Curtis orchestra... you have to hear the final result to find out whether or not you have succeeded."**

**—By Michael Sonino**

A few years ago I attended the opening night of Marc Blitzstein's musical, *Juno*. While enjoying a cigarette outside the theatre I ran into a composer who was a contemporary of Blitzstein's; together we studied the posters and photos out front. The composer came to the name of Hershy Kay, listed as the orchestrator, and he was shocked. "Why does Marc need an orchestrator?" he asked. "If I ever wrote a musical I would never allow another person to orchestrate my score." I then carefully explained that even though Mr. Blitzstein was eminently able to score his own music, the pressures and constant changes that attend the production of a musical these days would make his life one of chaos.

This is where a man like Hershy Kay comes in. It is he who is handed the songs and numbers, which he must work up into orchestral form, sometimes at top speed.

The orchestrator in this sense is actually a product of our culture. Very few composers of musicals today know how to orchestrate (some of them have trouble committing their melodies to paper, and use a musical secretary). Most orchestrators stick to musicals or film scores, not venturing into the relatively higher-browed fields of the ballet stage and concert hall. Hershy Kay, however, manages to juggle all three, and with equal success. To date he has created the orchestrations for nine musicals, including *On the Town*, *Candide*, *Once Upon a Mattress*, *The Happiest Girl in the World*, and this fall's *Milk and Honey*.

The New York City Ballet commissioned him to create ballet scores for Ruthanna Boris (*Cakewalk*, based on music by Louis Moreau Gottschalk) and George Balanchine. For the latter, Kay wrote *Western Symphony*, loosely based on cowboy songs and *Stars and Stripes*, a transformation (one might almost say, transmogrification) of some of John Philip Sousa's most ebullient marches. For Jerome Robbins' Ballets USA he took a number of Chopin chestnuts and turned them into *The Concert*. This score is so funny in its restraint that it is a perfect foil for the tomfoolery on stage. The combination leaves the audience weak with laughter.

Kay's latest television job (in collaboration with Robert Russell Bennett) was the orchestration of Richard Rodgers' score to the Winston Churchill series over ABC, and in the past he has worked on a number of network "Specials" and series. His work has extended to nightclub acts, concert singers, special arrangements for records and a handful of movie scores, notably Alex North's *The King and Four Queens*, and Cinerama (*South Seas*).

Kay was born in Philadelphia and studied at the Curtis Institute. (Oddly enough he entered the school under a cello scholarship.) It was at Curtis that his interests became oriented towards composition and orchestration, but he is entirely self-taught in both fields. As he says: "No one can teach you orchestration. The way I learned was to take





John Ardeis

short pieces—an early Beethoven Sonata or a Shostakovich Prelude—and work them out in the composer's style. They were then played by the Curtis orchestra. You have to hear the final result to find out whether or not you have succeeded. You can't learn this from books, and I was lucky to have the School orchestra to play them. I copied all my own parts, too. Of course, if I had the dough I could have had someone else do that for me. I never took a long piece, only the shorties."

Unlike the comedian who hankers to play *Hamlet*, Kay has no desire to do any so-called "serious" composing. He finds that his present work is perfectly satisfying in fulfilling his artistic goals. There is no dichotomy between his work for Balanchine, say, or a background score for a recording of Mother Goose Rhymes. He feels that "composing with a good foundation in folk elements is what makes a good composer. Not that he should quote his source materials literally. But he must assimilate them into his work—almost unconsciously. That is what Bach, Mozart, Beethoven and Haydn did, and in our own day, Bartok, Prokofieff and Stravinsky (especially in the early ballets). Even *Sacre* is loaded with folk tunes; the opening clarinet melody can be found, in a somewhat different form, in Mussorgsky's *Night on Bald Mountain*. All these composers made the folk element their own, and so fused it into their styles that it is totally individual."

Kay's scores for the New York City Ballet have also become standard favorites in the concert hall and in recordings. There are several versions of each of them currently on the market, and at one time or another each has been called the American equivalent of *Gaité Parisienne*. *Cakewalk* was the first to achieve nonballetic popularity. It also created a revival of Gottschalk's music.

When looking for material by Gottschalk, Kay just walked into Patelson's (a New York music shop opposite Carnegie Hall specializing in out-of-print music) and found a two-volume collection for fifty cents plus some isolated

pieces for about the same price. Nowadays, as Kay says, "you couldn't find those originals for any price."

"But the source material for *Western Symphony*," says Kay, "was the cheapest." "I got the *Hobo News* (twenty cents). It contains a lot of folk songs and I didn't have to look any further for score materials. When I got all my stuff together I sat down and wrote the work in ten days. I probably would have gone on writing it, but after ten days Balanchine called me to find out where the score was, so I tacked on a 'shave-and-a-haircut-two-bits' and went over to play it for him."

"*Western Symphony* was planned along classic lines and Balanchine choreographed it in the same style. Once he had approved the score, the orchestration took me three additional weeks to complete."

When Kay works on a ballet with Balanchine, they block it out together. Balanchine gives him the sequence of movements (usually the standard ones used in the romantic ballet). In *Stars and Stripes* Balanchine used three "regiments" of dancers: one of short girls, one of tall girls, and one of boys. The big musical problem in this ballet was the *Pas de Deux*, which was hard to adapt to a Sousa march. "The marches are so busy and active," says Kay, "I finally settled on the *Picadore March*, the only one that I thought could be made lush enough, but it was still hard to treat it as a long variation. Balanchine choreographed it in the standard classical way: it opened with a fanfare for the meeting of the male and female leads, followed by a slow section with one variation apiece—his, spirited in character, but still in the classic style; hers, more delicate and sprightly. The coda was a galop."

In *Stars and Stripes* the only Sousa march ever stated completely was the title one. The rest were metamorphosed for balletic viability. "Many composers," says Kay, "are very hard to adapt. It has nothing to do with the quality of the music itself. It is a purely structural matter. Sousa

(Continued on page 56)

# GINA BACHAUER

**A PIANIST IN THE GRAND MANNER WHO HAS REMAINED A  
WARM AND LOVABLE HUMAN BEING—BY RAFAEL KAMMERER**

Gina Bachauer has forged an enviable niche for herself as one of the most respected and beloved women pianists of our day. She can already look back over a long and distinguished career. In the 1960-61 season she celebrated a double anniversary: the 10th of her American debut and the 25th of her debut on the concert stage. But this career was not an unbroken series of successes. Twice interrupted, by family reverses and by World War II, it has had three beginnings.

It was during her brief stay in New York before embarking on a spring tour of Africa and Israel that Miss Bachauer, with the aid of her husband, the genial English conductor Alec Sherman, found time to discuss her art and her career.

Although she is a pianist in the grand manner, there are no airs of the grande dame about her. Despite a certain outward reserve and seriousness of mien, I found her warm and friendly, with the kind of innocent charm characteristic of those who lead dedicated lives.

A toy piano, given her at Christmas when she was five years old, and her mother's singing were Miss Bachauer's first musical inspirations. The toy piano soon made way for a real one. At eight, she gave her first recital, a charity affair in her native Athens. At ten she heard, and played for, Artur Schnabel, who has remained her musical idol ever since. Following her early piano studies with Wolde-mar Freedman at the Athens Conservatory, Miss Bachauer studied with Cortot at the Ecole Normale in Paris for three years, and then with Rachmaninoff for two.

Although time slipped by before we could get around to Rachmaninoff, Miss Bachauer did express admiration for the great French pianist: "Cortot always had trouble with his hands. He was primarily a great musician. He was also a poet of the piano. Cortot's Schumann was the most beautiful Schumann that I have heard.

"Shortly after my first success in Paris, I was forced to return to Athens because of the sudden financial reverses of my father during the depression. To support my family and help my two brothers I taught piano at the Athens Conservatory. Even though I worked hard all day, I practiced evenings, kept up my repertoire and learned new things—doubtful that I would ever resume my musical career as a soloist.

"Toward the end of 1938 I was engaged to give five concerts in Egypt. That was the beginning of a new career. Engagements followed to give concerts in Italy and France. In September 1939 war was declared. I had to rush back to Greece. From there I went to Egypt, where I was stranded for the duration. While there, I gave some 600-odd concerts for the Allied forces. After the war, in 1948, I started my career anew for the third time—in London."

The London debut was a success in more ways than one, for the conductor of that concert was none other than Alec Sherman. Her career now firmly launched, Miss Bachauer toured England, France, Holland and Italy for two years before making her American debut.

"Did you ever stop to wonder why there are fewer 'big name' pianists among women than men?" Miss Bachauer asked, and immediately supplied the answer: "The reason is the nomadic life a pianist must live. Men have much more gypsy blood in them. A woman's first love is her home and family. Any other career, such as painting or writing, can be combined with home and family.

"It is terribly difficult to combine the life of a musician with that of homemaking. We women have to give up too many things that are near and dear to our hearts for a concert career. It is not because women are inherently less gifted than men. Nothing could stop Guiomar Novaes, for

instance, from having one of the biggest careers in the world if she so chose. In Europe she is hardly known at all except for her phonograph discs. Myra Hess, of course, is an exception, but then she never married."

"You can see why women pianists are in the minority. Think of all the successful young pianists, like Maria Tipo, for example, who have given up promising careers. When I was teaching in Egypt I had a pupil who was one of the most gifted and talented girls that I have ever met. When I left Egypt, I sent her to England to work with the noted Hungarian pianist, Ilona Kabos. Miss Kabos was much taken with her extraordinary talent. We both expected an astonishing career for the girl. We were both wrong. Our protégé is now happily married in England. She has two adorable daughters and plays nursery rhymes for them on the piano.

"No, I have no particular preferences. I like all beautiful music. I am, however, very much interested in contemporary music. I am happy to see that such a great galaxy of American composers as Copland, Harris, Barber, Menotti and Dello Joio are known all over the world. I hear wonderful reports too about such younger composers as Mel Powell.

"I am adding to my repertoire a brilliant piano concerto by Willard Straight, which I hope to play. The Bliss Concerto, which I played with the New York Philharmonic, is a fine work that is little known here. Another concerto that is completely unknown here is a beautiful work by Mikis Theodorakis, a young Greek composer presently living in Paris who had a very great success last year in London with his ballet *Antigone*."

Like most busy concert artists, Miss Bachauer has little time for recreation. She does love to cook, however, and swim.

"Swimming is my great mania," she said, "and is one of the sports that doesn't tire the hands. Perhaps because I was born near the sea I have loved the water all my life. When I am swimming—especially in the beautiful Mediterranean—I feel happy and relaxed.

"Cooking also takes my mind completely away from music, at least for the time being. Cooking is an art, too, and, like every art, demands concentration."

Did Miss Bachauer have a special recipe that she might like to pass on to MUSICAL AMERICA's readers?

"Gladly," she said. "It's pheasant stuffed with green olives and long-grain wild rice. It's one of our favorite dishes. Here is the recipe:

- 2 large pheasants
- wild rice
- 1 lb. green olives stuffed with pimentos
- 1 onion
- 2 ¼-lb. bars butter
- salt and pepper to season

"Also fill three ordinary water glasses—one with Marsala, one with a dry white wine, and one with red burgundy.

"Prepare stuffing first. Put rice in a big bowl and cover it with boiling water. Let stand for one hour. Cut onion into very fine pieces and add ½ bar butter. Brown this in a saucepan, then add the olives. Add half of each of the three wines—the other half is poured over the pheasants. Drain rice and add. Let simmer for 20 minutes. Rub pheasants, inside and out, with lemon; salt and pepper them and stuff with the above. Place in a hot oven for the first three minutes; then brush with melted butter three or four times and add the rest of the wine. Cover and cook slowly for exactly two and a quarter hours. Serve with a green salad or a vegetable.

"I can assure you," Miss Bachauer added, "this is a SPECIAL, special dish!"



(top) Queen Frederica of Greece congratulating Miss Bachauer after a concert in Athens in 1960

(bottom) Miss Bachauer and her husband, Alec Sherman in their London home



# **national report**

## *Chicago*

### **Musician of Insight**

The final fortnight of summer concerts brought back Irwin Hoffman of Vancouver to the Grant Park podium for three programs shared with Toshiya Eto and Theodore Lettvin. As in past years, Mr. Hoffman, with impressive consistency, reconfirmed that he is perhaps the most gifted American conductor of his maturing generation, and, further, that he is a musician of insight, persuasion and absolute interpretative conviction. For some, his podium manner has been notably calisthenic, though they are reminded that he has yet to appear here with an orchestra of his musicianly caliber.

On Aug. 8, he conducted a dramatic (note: not theatrical) playing of Beethoven's *Egmont Overture*, and a stylistically authoritative and agreeably unrushed accompaniment to Mr. Eto's performance of the Beethoven Violin Concerto. Midway in the evening, the Fifth Symphony of Prokofiev proved more of a challenge than the orchestra could meet. Despite their noisome playing, however, Mr. Hoffman's sense of structural balance and unerring choice of right tempos made themselves felt.

Julius Rudel had charge of the concluding week's concerts, which culminated on Aug. 18 and 20 with a French opera program sung by Beverly Sills, John Alexander and Norman Treigle. Nineteenth-century warhorses prevailed, even to the inclusion of Meyerbeer's *Coronation March*. It was played, and much of the program was sung, like graduation exercises.

Grant Park's official estimate of attendance for 30 concerts over the summer was 387,250—another figure that Seymour Raven, were he still a member of the critical fraternity, would probably divide by two hands and two feet in the interests of accuracy.

There was, however, no guesswork involved in the late-August announcement that new concert facilities will be built in Grant Park, and habitable by 1963. A terraced amphitheater, rising from a stage below ground level and covered by a retractable roof, will be built east of Monroe Street, paid for in part by \$1,500,000 left in trust by the daughter of the late A. Montgomery Ward. The approval of all land-owners along Michigan Boulevard, from Randolph Street to Roosevelt Road, will be required, but no difficulties are anticipated.

Reverting to the subject of attendance figures, Ravinia closed its books on its 26th season with a grand overall total of 126,983 for 42 events (in-

cluding 18 concerts by the Chicago Symphony). This was, in terms of admission, Ravinia's best-patronized season since 1950.

On Aug. 16, the aforesaid Mr. Raven, now manager of the Chicago Symphony, announced to the press that Fritz Reiner's return has been deferred from October until next January, and that guest-conductors will have charge of 23 weeks of the 1961-62 season.

In letters to the press dated Aug. 31, Bertha Ott, for 36 years a local concert manager, quietly made known that she has closed her office. Who, in future, will book and manage artists of less than national stature has not been made known. Perhaps the line of descent will pass to Byron Belt, who resigned from Lyric Opera last year to establish Chicago Concerts, Inc.

In 1961-62, Mr. Belt's management will replace two series of six subscription concerts with a single series of eight, augmented by three special, non-subscription events: Tyrone Guthrie's Ontario production of *The Pirates of Penzance* (Dec. 8-9, Studebaker Theatre), an evening of Viennese operetta music sung by Elisabeth Schwarzkopf (April 13, Orchestra Hall), and the Philadelphia Orchestra (May 12, Orchestral Hall). —Roger Dettmer

## *Chautauqua*

### **Enthusiastic Response**

The Chautauqua Summer Music Festival during July and August attracted the largest crowds in the history of the institution. Walter Hendl, musical director of the Symphony, again brought an enthusiastic response from the big audiences that overflowed the amphitheater. The season presented many outstanding soloists as well as guest conductors, all deserving much of the praise which resulted in a successful summer of music.

Two auspicious orchestra programs were conducted by guest conductors Alberto Bolet and Henry Janiec. Mr. Janiec, during the year, is conductor of the Charlotte Symphony, and is also the distinguished conductor of the Chautauqua Opera Orchestra. The Chautauqua Opera Association under John Daggett Howell, director and producer, and Henry Janiec, conductor, attracted such a crowd to their last performance, *South Pacific*, in the amphitheater that the program had to be delayed 45 minutes because of traffic congestion.

There were many outstanding soloists with the orchestra who deserve mention: Aaron Rosand, Laszlo Varga, Ozan Marsh, Frank Glazer, Muriel Kilby, and Mary Elizabeth Brookes. Laszlo Varga gave a magnificent performance of the Haydn Cello Concerto, and a thunderstorm provided an appropriate background to a blazing performance of the Liszt First Piano Concerto and *Hungarian Fantasy* performed by Ozan Marsh. Frank Glazer was highly perceptive in his playing of the

Beethoven G Major and Brahms D Minor Piano Concertos. A newcomer to Chautauqua, Canadian pianist Mary Elizabeth Brookes made a most auspicious debut with the Chautauqua Symphony.

The season was rounded out with solo recitals and smaller Institutional programs. Outstanding were those by the Mischakoff String Quartet, Jean Madeira and William Warfield, and Katherine Bacon. The last gave a benefit piano recital which inaugurated the Ernest Hutcheson Memorial Scholarship in honor of the former Head of Chautauqua's Piano Department.

—Patricia Benkman

### **Metropolitan Opera Season Assured**

Although the Metropolitan Opera will have a season this fall, it will do so without two of its announced productions (one, a new production) and eight of its singers. Unable to appear are Sena Jurinac, Walter Berry, Gottlob Frick and Helga Pilarczyk, who were to have made their Metropolitan Opera debuts this season. Other members who will not return are Renata Tebaldi, Giulietta Simionato, Aase Nordmo-Loevberg and Hermann Prey. Among the conductors, Karl Boehm will not be returning and Francesco Molinari-Pradelli has cancelled his debut with the company.

Though Miss Tebaldi was available, she decided not to return when the Metropolitan cancelled their new production of *Adriana Lecouvreur*, which was to have been mounted for the soprano. The revival of *Salome* was also cancelled because Miss Pilarczyk, who was to make her debut in this role, is not available for the portion of the season when the opera was scheduled.

Telegrams were sent to President Kennedy, Secretary of Labor Arthur J. Goldberg and Senator Jacob K. Javits by Hy Faine, National Executive Secretary of the American Guild of Musical Artists, commending them on their efforts in arbitrating the dispute between the Metropolitan Opera and Local 802 of the Musicians' Union and thus ensuring this fall season. The telegrams were sent in the names of the soloists, choristers, dancers, choreographers, stage directors, and stage managers in the fields of opera, concert, and dance represented by AGMA.

Text of the telegram sent to the President is as follows:

Heartiest congratulations and appreciation from the membership of the American Guild of Musical Artists on your successful efforts both personal and through Secretary of Labor Goldberg to save the Metropolitan Opera from closing its door. All AGMA members employed by the Metropolitan faced dangers of unemployment and impairment of their careers unless Metropolitan Opera continued. Such a danger confronts our members in many other cultural institutions who incur de-



Left to right: William Primrose (violinist), Jascha Heifetz (violinist), Leonard Pennario (pianist in the Franck Quintet), and (seated) Gregor Piatigorsky (cellist) at Los Angeles, where they appeared this summer in a chamber music series co-sponsored by Columbia Festivals, Inc., and the Hollywood Bowl Association

ficits each year and therefore may not be able to continue or properly compensate their employees. The situation has become continuously more and more aggravating and, therefore, I feel it is important that you and our government come in some measure to the aid of these cultural organizations which you have properly labelled as important resources of our country. I urge you to initiate discussions and convene a conference of all groups, institutions, unions and governmental agencies on this whole problem. To this end, our officers, membership and I pledge our full support and cooperation.

Los Angeles

### 40th Bowl Season Closes

Chamber music emerged from the doldrums and became nothing less than a rage during the four so-called Heifetz-Piatigorsky Concerts, sponsored by Columbia Festivals, Inc., and the Holly-

wood Bowl Assn. in the Pilgrimage Theater, an outdoor amphitheater.

Admission prices were stiff—\$8 for a series of three, \$9 for the best single seats—and the theater's 1200 capacity proved insufficient; several hundred persons had to be seated behind the stage, and a fourth concert was added to the original three. Jascha Heifetz, Gregor Piatigorsky and William Primrose were the principals in ensembles varying in size from a duo to an octet.

Leonard Pennario was the pianist in the Franck Quintet, and other string players were Israel Baker, Virginia Majewski, Gabor Rejto, Arnold Belnick, and Joseph Stepanky. The performances were uniformly deluxe, as would be expected from such an aggregation of musicians. The programs included Kodaly's Duo; Beethoven's String Trio, Opus 9, No. 1; Schubert's String Quintet in C Major; three Sinfonias by Bach; Schubert's String Trio No. 2; Brahms' Sextet in G Major; Mendelssohn's Octet; Mozart's String Quintet,

K. 516; Dohnanyi's String Trio; and the Franck Quintet. The concerts were given on Aug. 9, 13, 16 and 18.

Hollywood Bowl's 40th season ended Aug. 31 with William Steinberg conducting the Los Angeles Philharmonic in the last of his four concerts. A local premiere was given to Robert Russell Bennett's *Stephen Foster — A Commemoration Symphony*, a cleverly devised work of the potpourri type more appropriate to a pops concert than a serious program. The Roger Wagner Chorale participated in the finale. Zara Nelsova, cellist, played Bloch's *Schelomo* with tonal abundance and discreet emotionalism. Other orchestral works were the suite from Copland's *Billy the Kid* and Barber's *Souvenirs*.

Mr. Steinberg conducted a Beethoven-Wagner program on Aug. 29, with Birgit Nilsson revealing her splendid voice in "Ah, Perfido!", "Dich teure Halle" from *Tannhäuser*, and the Liebestod from *Tristan und Isolde*, the last being given with the opera's Prelude. Mr. Steinberg's contributions were Beethoven's *Egmont Overture* and Seventh Symphony, and the Prelude to Wagner's *Die Meistersinger*.

Eileen Farrell achieved one of the greatest triumphs in Bowl history on Aug. 22, when she sang arias from *Simon Boccanegra*, *Un Ballo in Maschera*, *Alceste* and *Oberon*, with "Pace, pace" from *La Forza del Destino* for an encore. Everything she sang was vocally and artistically consummate, and the public enthusiasm rose to frenzied acclaim. Mr. Steinberg conducted fine performances of the Handel-Harty *Water Music Suite* and Brahms' Second Symphony.

Moura Lympany was the soloist in Saint-Saens' Piano Concerto No. 2 on Aug. 24, giving a performance of elegance and technical competence. Orchestral works conducted by Mr. Steinberg were Respighi's *Fountains of Rome* and an individualized conception of Tchaikovsky's Fourth Symphony.

Howard Mitchell conducted a trio of American compositions on Aug. 15: Barber's *Medea's Meditation and Dance of Vengeance*, Copland's *Appalachian Spring* and Schuman's *New England Triptych*, all capably negotiated. John Browning revived the fading glories of Rachmaninoff's Piano Concerto No. 2 with an intensity and alertness that made it sound fresh and valid again.

For his second concert on Aug. 17 Mr. Mitchell provided excellent performances of the overture to Bernstein's *Candide*, Vincent's Symphony in D, and Dvorak's Fourth Symphony. Ruggiero Ricci's fiery virtuosity won him a notable success in Miklos Rozsa's demanding and grateful Violin Concerto, Op. 24.

The debut of Elinor Ross with Alfred Wallenstein conducting on Aug. 8 was a notable occasion, for this is a soprano voice of rare quality and power that seems destined for great accomplishments. Miss Ross sang three excerpts from Walton's *Troilus and Cressida* and "Pace, pace" from *La Forza del Destino*. The orchestra was at its

peak for the conductor's splendidly authoritative readings of Beethoven's *Leonore Overture No. 3*, Mozart's *G Minor Symphony*, and Strauss' *Till Eulenspiegel* and the Suite from *Der Rosenkavalier*.

Possibly the most distinguished event of the Bowl season was the first local performance of Handel's *Solomon* on Aug. 10. Mr. Wallenstein conducted with superb mastery this wonderfully inspired work, the Wagner Chorale sang magnificently, and the soloists—John Reardon, Adele Addison, Charles Bressler and Jeanette Scovotti—maintained the high level of excellence.

The first of two concerts conducted by Zubin Mehta, on Aug. 1, disclosed this talented young musician's flare in Foss' *Ode for Orchestra* and Berlioz' *Symphonie Fantastique*. Byron Janis was the soloist in Rachmaninoff's Piano Concerto No. 3, revealing the lyricism of the music more convincingly than its superhuman demands for power. Benno Moiseiwitsch played a subtly delicate and poetic account of Beethoven's *Emperor Concerto* on Aug. 3. Mr. Mehta's contributions were the Overture to Rossini's *The Barber of Seville*, Kodaly's *Dances from Galanta*, and Ravel's *La Valse*.

—Albert Goldberg

## Schuman To Head Lincoln Center

William Schuman, composer and president of the Juilliard School of Music, has been chosen president of the Lincoln Center for the Performing Arts. Mr. Schuman succeeds General Maxwell D. Taylor, who left the position last July to become military advisor to President Kennedy. Mr. Schuman's appointment is effective Jan. 1, 1962.

As the head of Lincoln Center Mr. Schuman will remain in close contact with the Juilliard School, which will be a part of the Center together with the Metropolitan Opera and the New York Philharmonic. He was also made a director of the Center and, until he takes over the office of president next year, Edgar B. Young will continue as acting president.

In announcing Mr. Schuman's appointment, John D. Rockefeller 3rd, chairman of the board of the Center, noted that the Center is still \$30,000,000 short of its goal of \$102,000,000. But Mr. Rockefeller added that Mr. Schuman has "a thorough and professional awareness of the artistic opportunities that lie before us as well as an understanding of the difficult business problems that must be surmounted."

In a letter to the Juilliard School announcing his decision to accept the new post, Mr. Schuman said: "I believe that the Center can provide leadership in bringing large numbers of Americans to a new interest in music, drama and the dance and in giving them new



William Schuman

opportunities to enjoy experiences with these arts.

"I believe that it can lead the way in the development of new 20th-century solutions to the problems of supporting and encouraging the creators, performers and institutions of the performing arts.

"I want to do everything I can to help achieve such objectives. In short, it is my conviction that Lincoln Center can be and must be a dynamic constructive force."

Mr. Schuman further stated that if Juilliard had not chosen his successor by the first of the year, he would function as an advisor to the school while assuming the presidency of the Center.

Mr. Schuman, who is 51 years old, won the first Pulitzer Prize given for music in 1943. Born in New York City, he taught at Sarah Lawrence College and was director of publications at G. Schirmer before accepting the post at Juilliard.

## San Francisco

### Summer's End

Three of the bass viol players picked up tubas, the flute and oboe sections pulled piccolos out of their pockets, and armed with such special equipment, the summer personnel of the San Francisco Symphony proclaimed the end of the eleventh annual Pops season, Aug. 23, with Sousa's *Stars and Stripes Forever*. Arthur Fiedler, who is hardly less an attachment to the San Francisco scene than that of Boston, was in command. The capacity crowd—there were seven out of ten in the big Civic Auditorium this summer—gave him a standing ovation, and there didn't seem much doubt that the Art Commission will present another Pops season with Fiedler next year.

The soloist on this occasion was Robert Mueller, who played Gershwin's Piano Concerto in F with seasoned proficiency but less than the dash

of Gershwin's abandon which effectively counteracts the tiresome chopppiness of this irrepressibly tuneful but somewhat faded piece.

This year's winners of the San Francisco Opera Debut Auditions—alto Dorothy Cole and soprano Judith Reed—gave thoroughly convincing accounts of themselves in the second act duet from *Lohengrin* at a Stern Grove concert, Aug. 6. Kurt Herbert Adler also conducted members of the San Francisco Symphony in a performance of Brahms' Third Symphony, which had the unrushed, monumental sort of approach which is just right in this music.

Miss Cole, a statuesque woman with a voice of velvet, was also on hand at the Grove two Sundays later when the summer opera school of the Merola Memorial Fund presented its annual opera gala. The training program's participants were featured in acts from *Faust*, *Don Giovanni* and *La Bohème*. The *Faust* and *Rodolfo* was Richard Riffel, whose attractive voice will carry him far if he can scrape an intermittent huskiness out of his tone and learn to relax more. Carol Todd had enough vocal beauty and endurance to meet the challenge of Donna Anna head on, and surely Edward Jameson has one of the sweetest, if not the most powerful, tenor voices we've heard in some time.

Other August events included a three-day visit by the New York City Ballet to the Opera House; a highly successful Berkeley recital by Carolyn Stanford, a young mezzo-soprano from Philadelphia; and a recital by William Masselos at the Masson Vineyards. Meanwhile, two North Beach bistros, the Spaghetti Factory and the Opus One, are providing weekly chamber music concerts of estimable quality. —Arthur Bloomfield

## Marlboro

### Music in a Barn

According to distinguished musicians who visited Marlboro Music School and Festival this season, the best chamber music in the country is to be heard on this rural Vermont campus in a white clapboard building, formerly a barn, perched on a hillside.

The presence of Rudolf Serkin as director, the goal of making music as a group rather than emphasis on solo work, the relaxed and informal atmosphere and the beauty of the surrounding Green Mountains, all combined to produce, in this 11th season, music-making of a rare freshness.

Mr. Serkin opened the season on July 8 with Haydn's Piano Trio in G Major, first of a Haydn cycle. An all-Vivaldi program proved an exciting experience, and one of the most rewarding performances of the summer was Beethoven's Triple Concerto, Op. 56, in C major, in which Mr. Serkin also appeared.

Schubert's popular *Trout Quintet* for Piano and Strings, Schumann Lieder, Mozart's *Serenade for Winds* in E flat



and Concerto for Two Violins in C major, and Brahms' Sextet in G major were also expertly played and enthusiastically received by the always overflow audiences. Mr. Serkin's son Peter, 14, seems destined to follow in the footsteps of his father, judging from his playing this summer.

The playing of contemporary music was enhanced by prolonged visits of two contemporary composers, Harold Boatrite and David Amram, who assisted at rehearsals of their works. Mr. Boatrite's Quartet was brilliantly performed. Mr. Amram's *Discussion* for Flute, Cello, Piano and Percussion, imaginatively conceived and executed, incorporated folk and jazz elements into formal structure. David Starer was present for the playing of his Sonata for Four Cellos, which was interesting for its variety of color and feeling.

Among leading artists attracted to Marlboro was exuberant Alexander Schneider, violinist and conductor, who is well known for his association with Casals and the Puerto Rican Festival. The Moyse family (Marcel, his son Louis and his daughter-in-law Blanche Honegger Moyse) again lent their admirable talents to the season. Blanche Moyse conducted a series of three concerts of Bach cantatas, Louis Moyse conducted the first public performance of his new work, *Divertimento*, which is scheduled to be performed in South America this fall. In mid-August Mr. and Mrs. Moyse left for Switzerland, where they have founded a chamber music school in St. Prex, similar to Marlboro, with Denise Bidal of Lausanne, noted European pianist.

From South America came Jaime Laredo, Bolivian violinist, accompanied by his wife, Ruth Meckler, an accomplished pianist. Violinists Michael Tree and Arnold Steinhardt played with nuance and sensitivity, as did Felix Galimir of the Galimir Quartet; Madeline Foley, cellist and member of the Brandeis University music faculty; Leslie Parnas, first cellist of the St. Louis Symphony; David Soyer, member of a newly formed string quartet to tour the Soviet Union next spring; and Julius Levine, first bass of the Casals Festival Orchestra. Among the pianists appearing during the season were Eugene Istomin, Claude Frank and his wife Lillian Kallir, and Lee Luvisi.

Kipling was proved wrong when East met West and liked it with the advent of Toshio Kurokuma, cellist, and Muneo Tozawa, bassoonist, both of the Japan Philharmonic. When Mr. Serkin was on tour last winter he was struck by the musicianship of the Japanese and made arrangements for scholarships to Marlboro for two musicians who were selected by a committee in Tokyo. Ma Si-Hon, violinist, and his wife Tung Kwong Kwong, pianist, also contributed to the international flavor.

Marcel Moyse attracted some of the finest wind players in the country including Harry Shulman, first oboe with the Casals Festival Orchestra; James Caldwell, recently first oboe with the

Philadelphia Orchestra; Harold Wright, first clarinet with the National Symphony; Matthew Ruggiero, bassoon, joining the Boston Symphony this fall; Myron Bloom, first horn with the Cleveland Orchestra; Nicholas Fiore, first flute with the Toronto Symphony; Robert Aitken, formerly first flute with Vancouver Symphony; and Robert Bonnevie, first horn with the New Orleans Symphony.

Among the singers were, Florence Kopleff, contralto; Benita Valente, soprano; James Wainer, tenor; and Ara Berberian, bass. They gave excellent performances in the series of Bach cantatas and also in Brahms' *Liebesslieder Walzer*.

Other artists included Luis Batlle, Uruguayan pianist; Jesse Ceci, violinist, and Loren Bernsohn, cellist, both of the New York Philharmonic. Among violinists were Nancy Cirillo, new member of the music faculty at Brandeis; Robert Koff, also of Brandeis; Philipp Naegele, Cleveland Orchestra; Alan Grishman of Grishman-Ryce Duo; Zvi Zeitlin, Israeli violinist; Sidney Curtiss, the Philadelphia Orchestra; Francis Tursi, head of the viola department of the Eastman School of Music; Harry Zaratzian, violist of the Kroll Quartet; Barbara Wilson, bass with the Houston Symphony; and Sylvia Rosenberg, violinist. Anthony Checchia again served as manager.

The seven-week season of 16 concerts was brought to a close on Aug. 20 with a performance of Beethoven's *Choral Fantasy* which brought the audience to its feet in tribute. Mr. Serkin was at the piano, Robert Shaw was the guest conductor of the Marlboro Festival Orchestra, and composers and members of musicians' families sang with the Festival Chorus for this occasion.

—Doris Kirkpatrick

## Aspen

### Music and Snow

On Sept. 2, two parts of the puzzle which is Aspen met head-on. A snow-storm forced director Norman Singer to move the last two Aspen Music Festival concerts from the airy Saarinen-designed tent to the Wheeler Opera House, vintage 1889. It was the first time in the 13-year history of the Festival that music and snow—the two principal commodities in this tiny, mountain-rimmed town 7,900 feet up in the Rockies—had ever collided directly.

This summer, 30 solo artists, the Festival Orchestra under Izler Solomon, two composers-in-residence and several special guests appeared in the 30 concerts. Included were 17 works by Beethoven, featured composer for the second summer, three premieres, a concentrated dose of works by Leon Kirchner and Carlos Chavez, both of whom were here for the fourth annual two-week conference on contemporary music in July, a guest appearance by

## A NEW STAGE SETTING FOR CONCERT ARTISTS



# JUDSON HALL

*The Prestige Hall*

"...whose intimacy adds enormously to the pleasures of listening."

THE NEW YORK TIMES

## PARTIAL LIST OF ARTISTS REVIEWED AT JUDSON HALL THIS PAST SEASON

Kay McCracken,  
Vernon Duke Perform

'We Love Adventure' Gay  
Musical for Youngsters

Richard Cass  
Gives Recital in Judson Hall

ORPHEUS SINGERS HEARD

Archer and Gile  
Balladeers  
Boris Koutzen Is Honored  
As Composer and Violinist

David Lloyd  
In Song Recital  
At Judson Hall

RECITAL DEBUT MADE  
BY RICHARD NORRIS

Sylvia Zarembo, Pianist,  
Heard At Judson Hall

## JUDSON HALL

165 WEST 57th STREET, NEW YORK 19, N. Y.

Circles 7-6900

conductor Walter Susskind, an appearance by composer-in-residence Darius Milhaud conducting his own works, and several performances by the New York Pro Musica group under Noah Greenberg.

The 1500-seat tent was filled to capacity twice during the summer, and the box office receipts predictably ran ahead of last year's, indicating that more and more people are coming to Aspen to hear good music performed by such respected musicians as Adele Addison, Hans Hotter, the Juilliard Quartet, Rosina Lhevinne, Beveridge Webster, Grant Johannesen, Eudice Shapiro, Ruggiero Ricci, Leopold Simoneau, Walter Trampler and Jennie Tourel.

In addition to the performing faculty members, there are eight other musicians on the teaching staff of the School, which offers major study in piano, voice, string instruments, chamber music, conducting, wind instruments, timpani and percussion, a special program in string instruments for high school students, an opera workshop which annually puts on two evenings of full-dress opera about mid-season, and classes in musical analysis, composi-

tion, acting and repertoire.

Quite an impressive number of students have full or partial scholarships. These scholarships come not only from interested individuals, music groups and foundations but from the scholarship fund which is supported, in part, by proceeds from the students' own concerts and efforts made by Music School alumni, a spirited group which has raised considerable money and spread word of Aspen through concerts and TV and radio appearances. As a result of 13 years of music, Aspen has perhaps a higher proportion of musically knowledgeable residents than any other town in America and they contribute about \$35,000 annually to the Festival and School, which have become as much a part of the town as the mountains which surround it.

—Peggy Clifford

### Izler Solomon Resigns From Aspen Position

Izler Solomon, music director of the Indianapolis Symphony, has resigned as Festival Director of the Aspen Festival, a position he has held since 1956. Al-

though the Festival has become increasingly successful in its 13-year history, Mr. Solomon felt that "certain basic weaknesses in the organization of the Festival would eventually bring about its deterioration."

His letter of resignation included some suggestions he felt to be "essential to the further growth of the Festival, which has become one of the foremost music events in the world."

### Brevard

#### Anniversary Season

The last concert of the Brevard Music Center's 25th anniversary season was given on Sunday, Aug. 27. The Brevard Festival Orchestra, under the direction of James Christian Pfohl, performed Wallingford Riegger's *New Dance* and Sibelius' Symphony No. 2. Grant Johannesen concluded his three-concert cycle of the Beethoven Piano Concertos with the *Emperor Concerto*.

The Festival this year lasted three weeks and consisted of fourteen programs: ten orchestral concerts, three recitals (one by duo-pianists Luboshutz and Nemenoff and two by the Lenox String Quartet), and a special Sunday-morning worship service, Music of the Moravians. Orchestral soloists included Victor Stern, viola; John Vincent, composer and guest conductor; Beverly Wolff, mezzo-soprano, and Eugene Talley-Schmidt, tenor (in Mahler's *Lied von der Erde*); Rey de la Torre, guitar; Elinor Ross, soprano; Charles Delaney, flute; and pianists Anthony di Bonaventura, William Alten, Louise Nelson Pfohl, Luboshutz and Nemenoff, and Mr. Johannesen.

Over forty concerts were given during the camp season — an average of seven a week. Repertoire ranged from selections from *The Sound of Music*, by the elementary Hilltopper Orchestra, to the Verdi *Requiem* by the Transylvania Symphony and Chorus, composed of advanced students and faculty members. Concerts are built largely on the standard orchestral literature, but a healthy appreciation of contemporary works was shown in nearly every program. In July, four concerts featured works by John Barnes Chance, Emma Lou Diemer, Richard Lane and Martin Mailman, recipients of the Ford Foundation's Young Composers Project who are presently living as composers-in-residence in four Southern cities. The many visiting artists for the camp concerts — Byron Janis, Aaron Rosand, Ruth Slenczynska and Edward Vito were among the soloists during the six weeks—are gradually transforming the Brevard season into a nine-week festival. Attendance at all concerts showed an increase over the previous year.

The most exciting event of the Brevard season took place in Washington, D. C., in August. Mrs. John F. Kennedy invited Mr. Pfohl and the Orchestra to Washington, D. C., to open her series of *Concerts for Young*



Snow in August at the 1961 Aspen Festival. Included above are Norman Singer, Beveridge Webster, Ruggiero Ricci, Adele Addison, Leopold Simoneau, Zara Nelsova, Jennie Tourel, Klaus Adam and Walter Trampler

*People by Young People* on Aug. 22 at the White House. The problems involved were almost as great as the honor bestowed: the date for the concert fell two weeks after the close of the regular camp season, and, more seriously, no funds were available for the trip. However, on Aug. 10 the Center announced that the R. J. Reynolds Tobacco Co. of Winston-Salem would underwrite the travel expenses of the 85-member orchestra.

The concert took place on the White House lawn before an audience of crippled, cardiac and blind children from the Washington area. President Kennedy attended the program, and praised the work of schools and organizations such as Brevard, who are "opening the wide horizons of serious music to young Americans." He called their achievements a "great national asset." In a lighter vein, the President told the Brevard youngsters that they had played the ceremonial "Hail to the Chief" better than the Marine Band.

—William C. Herring

## International Musicological Society Congress

The eighth congress of the International Musicological Society, Sept. 5-12, met at Columbia, Yale and Princeton Universities, and in Washington, D. C. It was the first time that the triennial event was held outside Europe, and the meetings took place in conjunction with the 22nd annual meeting of the American Musicological Society.

Eight hundred and forty scholars, 150 of them from abroad, presented papers and participated in the round-table discussions and symposiums. Such countries as the Soviet Union, Hungary, Poland, Czechoslovakia, Vietnam, Japan, India and Israel were represented. The foreign scholars' expenses were paid through grants from various foundations.

While the Congress concentrates on scholarly musicological affairs, there were also papers, panels and discussions on such related areas as psycho-acoustics and contemporary music, with physicists and composers participating.

The Congress was officially opened at Columbia University by Friedrich Blume, president of the International Musicological Society and a distinguished German scholar. Paul Henry Lang, professor of music at Columbia and music critic for the *New York Herald Tribune*, welcomed the delegates and read telegrams of welcome from President Kennedy, Governor Rockefeller and Mayor Wagner. Jacques Barzun, provost and dean of the faculties of Columbia University, Donald J. Grout, president of the American Musicological Society, and Vladimir Fedorov, president of the International Music Council, offered official greetings. Arthur Mendel, professor of music at Princeton University, gave the first public address.

Among the musical features of the congress were the New York premiere



John Ardoin

*The model of the foyer in the New York State Theatre*

of Paisiello's opera, *King Theodore in Venice*, and, at Yale, an exhibit of letters, music manuscripts and other papers and a concert of music of Charles Ives.

## New York State Theatre Plans

The scale model and plans for the 2,801-seat New York State Theatre at the Lincoln Center for the Performing Arts was unveiled recently in the offices of the architects, Philip Johnson Associates. To be located at the southeast corner of the three-and-a-half block Lincoln Center site, the theater faces north to Lincoln Center Plaza.

Anchoring the Plaza on the south side, the New York State Theater is integrated in scale and materials with the other structures which will surround the Plaza—Philharmonic Hall on the north and the new Metropolitan Opera House on the west. Like these, the concrete structure will be faced with tan-colored Roman travertine. Like Philharmonic Hall across the Plaza, the theater will be approximately nine stories high.

The facade of the theater will be divided into bays by four pairs of columns, which will rise the full height of the building and frame the entrance portico. A gilt-bronze statue will stand between each pair of columns on the balcony of the portico. This treatment

of the facade will be echoed on each side of the building: pairs of pilasters divide each side into bays and a horizontal band continues from the portico balcony, expressing this level on each side.

The interior of the New York State Theater will express Mr. Johnson's belief that the theater should create a festive and elegant atmosphere to enhance the theatrical experience. He has designed a wide horseshoe-shaped auditorium with five tiers of shallow balconies above the orchestra level.

A special feature at the back of the orchestra will be a glass-enclosed viewing room where tour groups may watch rehearsals; the glass wall may be removed to make these seats part of the orchestra. Orchestra seating may be increased by raising two flexible orchestra pits.

In the interior of the house, garnet red walls and seats will set off the proscenium arch and balconies, which will be off-white and decorated with a gold-leaf linear design in a casual pattern. The stage curtain will be covered with plastic spangles, and crystal lights on the balconies will circle the room with points of light every six feet. A chain of lights in the dark ceiling will provide general lighting for the house.

The promenade will contain a long refreshment bar. Carpeting and fabric-covered walls will provide acoustical control in this great space. Two elevators on each side of the building will



ascend to the fourth balcony level from the concourse, where entrances will be provided for passengers arriving from the underground roadway or subway. Kitchen service facilities will provide for receptions, luncheons, or banquets, on a catered basis, to be served in the foyer.

The stagehouse—with storage facilities, rehearsal, practice, coaching and dressing rooms—will be 11 stories high and will include two sub-cellars.

## New London

### Noble Mission

Connecticut College, which inherited from Bennington College the noble mission of providing a haven and creative center for modern dance, opened its fourteenth annual American Dance Festival on Aug. 17. The four-day series brought six premieres: Merce Cunningham's *Aeon* (Aug. 17); Jose Limon's *The Moirai* (Aug. 18); Paul Taylor's *Insects and Heroes* (Aug. 18); Ruth Currier's *Resonances* (Aug. 18); Mr. Limon's *Sonata for Two Cellos* (Aug. 19); and Jack Moore's *Target* (Aug. 20).

The other works this year were Mr. Limon's *Performance* and *The Moor's Pavane*; Mr. Cunningham's *Crises*; Mr. Taylor's *Fibers* and *3 Epitaphs*; Anna Sokolow's *Dreams*; David Wood's *The Initiate*; Doris Humphrey's *Brandenburg Concerto No. 4 (First Movement)*, completed by Ruth Currier after her death; and La Mer's *Granada Suite*.

Since I was unable to see the opening performance, I have obtained permission from Louis Horst (who knows as much about modern dance as anybody alive today) to quote from his review: "*Aeon*, choreographed by Merce Cunningham, the most avant of all the garde-ists, was at least well titled. It went on and on for what seemed an endless and impertinent length of 45 or 50 minutes. One wonders for what eye the non sequitur movement was designed and for what ear the John Cage score, with its shattering and ear-splitting noise, was brought into monstrous birth.

"The stage action may have had its large share of somewhat dull aridity, but it also had sections of plastic beauty of design and movement, especially Merce Cunningham's solo passages that attained the high places of dance with fine dramatic expressiveness."

*The Moirai* (The Fates) has passages of great beauty (notably Klotho's dance with Man and the whirling movement of Lachesis) but it is diffuse and far too long. Betty Jones was a limpid and lovely Klotho; Lola Huth a whirlwind in the flesh as Lachesis; Ruth Currier a fierce and hectic Atropos; but Chester Wolenski (an admirable dancer) simply did not have the physique and force to project his role as Man convincingly.

Paul Taylor in *Insects and Heroes* takes us into a surrealist world, in-



Paul Taylor in *Fibers*

Bill Ship

habited by a beguiling, if menacing, insect covered with quivering antennae and mysterious dance figures who fall spasmodically under its spell. John Herbert McDowell's hotchpotch score is saved by its faithfulness to the dance line and atmosphere. But Rouben Ter-Arutunian's set is wholly delightful. The work is all witty and full of typical Taylor twists and patterns, but it is twice too long!

Miss Currier's *Resonances* was embarrassingly bad. In its first version, the dancers were covered by a huge black cloth under which they seemed to be struggling for air while dismal electronic sounds boomed through Palmer Auditorium. They then emerged and proceeded to suffer all over the stage in movement painfully reminiscent of the silent movies and the "interpretative" dance of thirty years ago. At the end they pulled the cloth over themselves again and I am afraid that many of us rather hoped they would suffocate.

The score, an amalgam of Krenek, Ussachevsky and Behrens, did not help much and the costumes looked like something dug up from grandmother's attic. At the second performance, Miss Currier had already cut the black cloth passage at the opening, but I cannot imagine how she can rescue this work.

Mr. Limon in his *Sonata for Two Cellos* has simply translated the musical form into a solo for himself. Meyer Kupferman's *Sonata*, sensitively performed by George Koutzen and Margaret Neal, is clear in design, rhythmically varied and emotionally expressive, but somehow it fails to be vital dance music, and Mr. Limon has created a dignified but dull and over-repetitive dance.

Mr. Moore, who has been for several years a brilliant soloist in Anna Sokolow's company, shows her influence in *Target*. Each of the five brief sections creates a character or an atmosphere or a situation. Wisps lacking in movement substance, yes, but nonetheless extraordinarily vivid and compelling while they last. Mr. Moore has a great gift for this sort of thing. Evelyn Lohoefer has provided a score that is just right, and Thomas Skelton's lighting is magical.

One of the most inspiring experiences of the festival was the performance of Mr. Limon's *The Moor's Pavane* by himself, Harlan McCallum, Lola Huth and Betty Jones on Aug. 19.

Mr. Cunningham's *Crises*, with its harrowing opening section, immediately creates a strange world for us, human and yet inhuman, a world of curious emotional tensions, dramas of space, and ecstatic design. In quite another way, Mr. Taylor's *Fibers* also brings magic onto the stage. It is exquisite in its choreographic patterns and somehow it convinces us that Schoenberg's Five Pieces for Orchestra (admirably played in the Webern arrangement for two pianos by Ray Hanson and Leonard Seiber) was actually written for it!

A little masterpiece of Americana is Mr. Taylor's *3 Epitaphs*, set to a marvelous recording of the Laneyville-Johnson Union Brass Band. Here is quintessential wit in movement.

I was completely shattered when I saw the premiere of Anna Sokolow's *Dreams* a few years ago, and I still consider it one of the most disturbing and powerful psychological studies I have ever seen.

David Wood's *The Initiate*, set to Milhaud's sturdy Concerto for Percussion and Small Orchestra, may be a little obvious, but it is full of beautiful Graham technique and it fills the stage with excitement and energy.

Very impressive was the program of the Dance Workshop, Class in Elementary Composition, Class in Intermediate-Advanced Composition, Class in Pre-Classic Dance Forms, Class in Group Forms, the Choreographer's Course given on Aug. 19. The wealth of talent in these young American dancers is enormous, and Connecticut College is providing a splendid example in harvesting it.

—Robert Sabin



Denver

### Lockwood Premiere

The Denver University School of the Theatre and Lamont School of Music premiered Normand Lockwood's opera, *Early Dawn* (libretto by Russell Porter), in a week of performances, Aug. 7-12, under Thomas Scherman's direction. Mr. Porter's play deals with a conflict during the Civil War between a Virginian named Jeb; his stern wife, Mary; their son, Joel; their daughter, Miriam; and an adopted son, Jeff, in love with Miriam.

When the war began, Jeb refused to fight against his kinfolk. Denounced by Miriam, under her mother's influence, he is destroyed by mob hysteria.

Like a Greek tragedy, the opera moves relentlessly to its ultimate catastrophe. The play is beautifully written, and Mr. Lockwood's harsh, poignant music reflects the story's fierce intensity throughout. Even the one shy love scene was unrelieved by romanticism, as the high tessitura reflects more of the lovers' tension and anxiety than their romance. The impact of the hanging scene, with a backstage chorus, was mirrored in the bleak, strident music.

The performance was smoothly integrated by Mr. Scherman, who kept a fine balance between stage and orchestra even when the vocal and instrumental scores seemed unrelated. He brought out the dramatic highlights and tense dissonances with force, and colored the few expressive passages with gentle warmth. Edwin Levy's staging was excellent and well integrated, while Robin Lacy's setting and lighting added just the right touch of stark drama.

A large cast of young singers gave noteworthy performances: Truly Nelson as Mary, Genevieve McGiffert as Miriam, William Kellogg as Jeb, Tom East as Jeff, and Joel Eide as Joel.

—Emmy Brady Rogers

## international report

Great Britain

### "New" Edinburgh

This year's Edinburgh Festival (Aug. 20-Sept. 9), the 15th in the series, marked a new departure, a noticeable change of character brought about by the new director, the Earl of Harewood. Hitherto Edinburgh has been a "performance" festival, in which the large majority of the programs has consisted of guaranteed musical stock in gilt-edged performances. There were a few novelties each year, but they were generally mild and segregated from the main body of the music-making. This year's programs have shown a quite new concern with widening the reper-

Opera springs into life across the land — read of exciting events and personalities in the

# musical america

## OPERA ISSUE NOVEMBER 1961

Wagner's Ring and its Characters — Audrey Williamson  
throws new light on the mighty cycle scheduled this season  
by the Metropolitan Opera.

## RICHARD TUCKER

AMERICA'S LEADING TENOR — BY WARREN COX

## LUCHINO VISCONTI

MASTER MAGICIAN — BY JOHN ARDOIN

MUSICIANS WORKSHOP—a new, helpful expansion of  
our Educational Department to answer the practical needs  
and questions of students and teachers—supervised

BY THREE DISTINGUISHED EDUCATORS

WINIFRED CECIL — voice • EDWIN HUGHES — piano  
HAROLD BERKLEY — violin

send your questions to Musical America

## musical america

60 CENTS PER COPY AT YOUR FAVORITE DEALER/SAVE \$3.60 ON YEARLY SUBSCRIPTION (INCLUDING BEAUTIFUL ANNUAL JANUARY ISSUE)  
\$5.00/CANADA \$5.50/FOREIGN \$6.00—USE COUPON IN THIS ISSUE.

tory and introducing the public to unfamiliar or difficult music, and the result has been strikingly successful.

The Jeremiahs who forecast poor box office and complained that what was originally designed as a festival had been turned into a summer school were largely refuted, and Lord Harewood's often bold choices, generally vindicated. The composer whose music dominated the first of the Festival's three weeks and was well represented throughout was Schoenberg.

The opening concert was devoted to the *Gurrelieder*, with Stokowski directing the London Symphony, the Edinburgh Royal Choral Union and a strong group of soloists led by James McCracken and Nell Rankin. This proved good bait, though of course it gave the public a misleading idea of what to expect from the mature Schoenberg. The Drole Quartet, who played the four string quartets at the morning concerts in the Freemasons Hall during the first week, proved excellent. They were more persuasive than either the London Symphony, who played the Five Orchestral Pieces, or the Scottish National Orchestra, who boldly included the Variations for Orchestra. The Wind Quintet was also heard at the Freemasons Hall. Other works presented were the Violin Concerto (with Wolfgang Marschner), the *Film Music* and *De Profundis*.

The other composer specially favored in the Festival program was Liszt—a 150th anniversary tribute. It was not easy to find large unfamiliar works (with the exception of the *Faust Symphony*) that would capture the imagination of the public. Elisabeth Söderström sang a handful of the songs at a morning concert, Annie Fischer gave a curiously austere performance of the First Piano Concerto, and Clifford Curzon proved an unfortunate choice for the Sonata, though his playing of Mozart's Concerto (K. 595) was superb. The Berlin Philharmonic, which played under von Karajan, Kempe and Horenstein, included Webern, Blacher and Mahler (Fifth Symphony) in their otherwise largely familiar programs, and the Philharmonia Orchestra was heard under Klemperer and Giulini.

In former years the opera at the Edinburgh Festival has been provided either by Glyndebourne or by visitors from abroad. This year the Covent Garden company presented all four operas. The first was a new production directed by Georg Solti, Covent Garden's new musical director, of Gluck's *Iphigénie en Tauride*. Rita Gorr sang the title role with considerable tragic dignity, though her voice has not the tender, virginal quality needed for the part, and the chief honors of the evening went to André Turp (Pylade) and Robert Massard (Oreste), who were perfectly cast and stylistically excellent. Goran Gentele's production was designed for the much larger stage of Covent Garden (where *Iphigénie* opens the autumn season), and it will be easier to judge it there than in the

cramped space of the Edinburgh King's Theatre.

The other three operas were from the Covent Garden repertory—Britten's *Midsummer Night's Dream*, *Lucia di Lammermoor* with Joan Sutherland, and *The Barber of Seville* with Boris Christoff as Basilio. During the last week of the Festival there was an enterprising triple bill consisting of Stravinsky's *Renard*, Milhaud's *Salade* and Kurt Weill's *Seven Deadly Sins*. Despite Kenneth Macmillan's rather tame production and Auden's translation, which inevitably loses a good deal of Brecht's bite, it was the Weill work that made the sharpest impression.

All in all, this belated confrontation of the supposedly conservative-minded Edinburgh Festival audiences with reputedly inaccessible works of the 20th century was an unexpected success and amply justified Lord Harewood's initiative. Next year's Festival is already planned to include a large Russian contribution, with Shostakovich as the chief composer and an impressive team of Russian soloists.

The Three Choirs Festival was held this year in Hereford, Sept. 3-9, and the programs included (besides the statutory *Messiah*, *Dream of Gerontius* and a big Bach work, this year the B minor Mass) Hindemith's *When lilacs last in the dooryard bloom'd* and Racine Fricker's *A Vision of Judgment*. The large amateur chorus found neither of these works easy, and they were not helped by the tradition which dictates that the organist of the cathedral where the Festival is held shall be the chief conductor. Very few cathedral organists can be expected to be also experienced conductors able to prepare and present a large, modern work convincingly.

Hindemith's large choruses sounded uncertain and congested, and Fricker's admirably vivid and effective work suffered from sheer technical instability. Monteverdi's *Vespers* were, unfortunately, given in the Walter Goehr edition, which confuses 17th- and 19th-century scales of performance and sound ideals. Probably the happiest performance of the Festival was accorded Britten's *Nocturne*, with the composer conducting and Peter Pears admirably supported by solo instrumentalists of the London Symphony.

In London the spectacular season of Promenade Concerts at the Albert Hall ended on Sept. 16. The object of these concerts has always been to present a kind of bird's-eye view of "the repertory", and it is only since William Glock became BBC's director of music that there has been any serious question as to what "the repertory" might include. As at Edinburgh in the past, there have always been "new" works in the Promenade programs, but they have hitherto been mostly anodyne or trivial pieces.

Now, however, the repertory is understood to include all works which have proved their value elsewhere, as well as a few first performances. This

year's programs have included Boulez (*Improvisation sur Mallarmé* No. 2), Schoenberg (Violin Concerto), Webern (Five Orchestral Pieces), Stravinsky (*Les Noces* and *Oedipus Rex*) and works of Copland, Roberto Gerhard, Alexander Goehr, Iain Hamilton, Elisabeth Lutyens, Anthony Milner and Malcolm Williamson, who would hardly have been heard in earlier years.

The programs themselves have been replanned to give greater diversity of all kinds. The cast of the Glyndebourne *Don Giovanni*, for instance, gave a concert performance of the opera one evening, and vocal and chamber works (Bruckner's Mass in E minor, Falla's *El Amor Brujo*, and Schubert's *Serenade* for Contralto, Women's Chorus and Piano) were heard for the first time in the series. Some of the programs certainly contravened the accepted principles of program planning—the concert of Sept. 7, for example, opened with a Bach three-piano concerto, which meant an uneasy pause for scene-shifting afterwards. But these were a small price to pay for such increased coverage of the musical scene.

—Martin Cooper

## Venice

### Scarlatti and Dali

The superlatively beautiful Teatro La Fenice in Venice was the scene of some very curious goings-on. The American Alvox Corporation, headed by Lorenzo Alvary, had long dreamed of putting on a "spectacle" (his word) that would combine the old and the new; achieve a synthesis of the arts of music, painting and dancing; make no concessions of any sort whatsoever; and produce something that had never been seen or heard before.

In this purpose producer Alvary succeeded. To what extent the result comes under the heading of art is a matter of private and highly personal opinion, depending on whether one considers Salvador Dali a charlatan or a genius—or both. The entire show was dominated by the spirit of this eccentric Spanish painter.

The evening of fun and frolic began with the first performance in modern times of Alessandro Scarlatti's opera *Scipione nelle Spagne*—or, rather, parts of this opera that have been extracted and reassembled by the Italian musicologist Giulio Confalonieri. In its original form *Scipione* is a lengthy opera seria, concerned with noble and weighty matters. As was the custom in the early 18th century, however, Scarlatti wrote a series of comical scenes that alternate with serious ones. By putting together these buffo scenes, and by changing some of the text, Confalonieri "created" a short comic opera that had previously not existed and to which he gave the title *The Spanish Lady and the Roman Cavalier*.

There is no action in the usual sense in this piece, only several scenes in which the awkward Cavalier woos and



Foto Film

Dali and Lorenzo Alvary rehearsing Scarlatti's *Scipione nelle Spagne*

wins the coquettish Lady (Mr. Alvary and Fiorenza Cossotto, respectively). Scarlatti's music, which is most attractive and never without a certain nobility, was played by the Complesso Strumentale Italiano expertly and sensitively conducted by Antal Dorati, who, like the orchestra, was in 18th century costume.

All this, however, is in the last analysis a foil for the shenanigans of Dali. The opera barely got underway when an ironing board was brought out and a chambermaid commenced to iron a large nightgown. Presently a blind man tapped his way to a television set on the other side of the stage and proceeds to "watch" the evenings' program.

Between the grotesque love scenes of the opera, five specially created, stage-filling pictures of Dali's were shown—surrealistic fantasies with automobiles growing on trees, the usual curiously shaped watches and clocks, elephants on stilts, etc. Before these, various actions took place. At one point, four

men slowly crossed the stage carrying a Venetian gondola with an open umbrella fore and aft; crowning each umbrella was a burning candle. Or again, men clad in surgical bandages brought in what appeared to be plaster of Paris statues, tore off the arms and ate them.

In one part Dali himself rushed onto the stage to throw paint on a canvas, on his own white and red gondolier's costume and, alas, on several photographers, who turned up at his hotel the following day demanding damages.

The second half of the evening's entertainment was the ballet *Gala* (a Greek word meaning milk), subtitled "Cosmic divertissement on a theme by Dali." The imaginative choreography was by Maurice Béjart, and the center of the stage was held unequivocally by the prima ballerina of the Paris Opera, Ludmilla Tcherina, who is certainly one of the great dancers of our time. Assisted by the excellent male dancers Milenko Banovitch, Germinal Cassado and Pierre Dobrievitch, this magnificent ballerina captivated the audience with

her suppleness and grace.

The libretto of this outspokenly erotic ballet is an elaboration by Pierre Rhallys of a concept (or theme) by Dali. In the program notes we read: "Searching for the ideal woman, men grope in darkness . . . unfulfilled, they plunge into mysterious works. They struggle, trying to create the perfect female image . . . in vain. Finally *she* appears in her blinding magnificence. . . . Men fight to possess her at least in part. She gives herself totally, offering them the abundance of her nourishing feminine gift."

Thanks to Miss Tcherina's artistry and Mr. Béjart's choreography, this ballet, which might have been both banal and embarrassing, was a resounding success. It included the release of Dali's widely heralded elastic soap bubbles, especially created by the French parfumeur Guerlain—a pretty idea, but somewhat less spectacular than advance publicity had led one to expect. The music by Giulio Confalonieri was entirely in the style of Scarlatti.

Infinitely more effective than the "soap bubbles" was the enormous red eye, ornamented by white teardrops, in which at the end of the ballet *she* was transported in a superb ascension—woman's eternal triumph."

—Everett Helm

Salzburg

## Down the Primrose Path

When Salzburg's garish, supercolossal new Festspielhaus was opened last year, I expressed grave concern over the future of this Festival, which seemed to be heading down the primrose path of commercialism that leads to artistic mediocrity. This year's Festival did nothing to alleviate my concern.

In the new Festspielhaus (which Salzburg needs as much as it needs a plague of locusts), Mozart's *Idomeneo* was given the lavish-production treatment and flopped. Now the word is out that the "sensation" of next year's Festival will be Verdi's *Trovatore*, a war horse that has no business on any festival's program, least of all on Salzburg's. But the new Festspielhaus exists, and it must be used, it would seem, to pack in the greatest possible number of visitors.

This year's Italian "novelty" was Verdi's *Simon Boccanegra*, staged by Herbert Graf in the open-air Felsenreitschule. Tito Gobbi (Simon Boccanegra), Giorgio Tozzi (Fiesco), and Giuseppe Zampieri (Adorno) sang splendidly; Leyla Gencer (Maria) was not up to their level. The production as a whole was not of the quality one has a right to expect from Salzburg.

True, the work had been programmed at the express wish of the late Dimitri Mitropoulos, who was to have conducted, and who would doubtless have achieved a higher degree of intensity than did Gianandrea Gavazzeni. Granted, too, that the performance I heard was drowned out periodically by





Salzburg Festival Press Photo

A scene from Wagner-Régeny's *The Mine at Falun*

heavy rain falling on the roof of this semi-outdoor theater — a sound effect destined to dishearten both performers and audience. Theoretically, performances scheduled for the Felsenreitschule are given in the old Festspielhaus in the event of rain. It is inexcusable that this was not done and would seem to be another indication of the management's indifference to the Festival's artistic side. (At a performance of Raimund's play *The Peasant as Millionaire*, the rain was even worse; one heard only about half of the text.)

The one outstanding performance of the Festival was of such brilliance that one is tempted to forgive all the rest. This was far and away the best performance I have ever seen of Mozart's *Così fan tutte*—and I have seen some very good ones. Everything was perfection, starting with the voices: Elisabeth Schwarzkopf (Fiordiligi), Christa Ludwig (Dorabella), Hermann Prey (Guglielmo), Waldemar Kmentt (Ferrando), Graziella Sciutti (Despina), Carl Dönch (Don Alfonso) — not a weak spot in the cast. Karl Boehm's interpretation of this wonderful score was so right and so deeply musical that one was not conscious of any interpretation.

Conducting with a minimum of effort, Boehm was in complete control of every note, of every nuance and of every phrase, and achieved a miraculous combination of precision and flexibility; every number — indeed, every phrase — was molded into an integral part of one long phrase embracing the entire work. Leni Bauer-Ecsy's costumes and sets were a joy to behold: light, imaginative and witty, in perfect keeping with the opera's character.

Günther Rennert surpassed himself in the staging, which in *Così fan tutte* is a most delicate proposition. The work contains buffo elements without

being an opera buffa; it has serious implications without being for a minute an opera seria; it is at times farcical without being a farce; it is satirical without being a satire. It is, taken in its entirety, an unique combination of elements and certainly one of the most sophisticated operas ever written.

Mr. Rennert's masterly staging captured all these elements. Everything was in its proper perspective, and everything that happened on-stage was meaningful. Not even the smallest gesture was random or unmotivated, yet the whole performance had a quality of complete freshness and spontaneity. It was a prime example of the art that conceals art.

During the postwar period, the Salzburg Festival has brought out one contemporary opera—usually a world premiere—each year. This year the choice fell on *The Mine at Falun*, by the German composer Rudolf Wagner-Régeny, based on a play by Hugo von Hofmannsthal.

It cannot be predicted that this opera will go down in musical history. Judging from the reaction of the audience at the first performance, it is already a dead—or at least a very sick—duck. The applause was apathetic and brief, providing only eight curtain calls, the smallest number in many years.

As in the case of so many recent operas, the trouble begins with the libretto. The same Hofmannsthal who provided Richard Strauss with his best texts might seem at first to be an excellent choice, particularly in an age that places more value on a libretto's literary quality than did the 19th century. But this early work, written when the poet was 25 years old, is no *Rosenkavalier*. Hofmannsthal himself refused to publish *The Mine at Falun*, and it first appeared in print, posthumously, in 1945. Its peculiarly nondramatic

quality is underscored by the fact that two recent attempts to produce it as legitimate theatre have been failures.

The story tells of the sailor Elis, who, like his father before him, lives in a state of inexplicable fear coupled with a death urge, and who is subject to hallucinations. Driven by his vision of the Mountain Queen, whom he identifies with the Queen of Death, Elis leaves the sea and sets out for the mountains. In Falun he is taken into a miner's family; believing himself to be in love with the daughter, he decides to marry her. But his hallucinations return, and, on the wedding morning, he leaves her and his last contact with the world.

Mr. Wagner-Régeny set the first of Hofmannsthal's five acts in its entirety. The other four he cut severely and in so doing destroyed the dramatic balance and poetic continuity. Despite the cuts, he wrote four and a half hours of music. The stage director, Paul Hager, gave the work its coup de grâce by reducing it to two and a half.

Even so, the piece seemed inordinately long, partly because of the unconvincing dramatic structure, and even more, perhaps, because of the monotony of the modified 12-tone score, the composer's first attempt to use serial technique. The music lacks variety and well-defined ideas. The voices have a kind of arioso recitative almost uninterruptedly. Only rarely is a melodic phrase begun, but it is quickly abandoned. The orchestral texture lacks variety, and the rhythms are square and often plodding.

Particularly disturbing are the quasi-tonal references that occur on practically every page. Mr. Wagner-Régeny employs 12-tone technique in a free manner, often working with segments of the row, so as to produce triads and other common chords. But the tonal relationships are random—the result of chance rather than planning—and produce a harmonic fabric that is quite unconvincing.

A few strongly dramatic passages stand out sharply from the rest and reveal a composer of considerable talent. Apart from these occasional rays of sunlight, however, the work is a gray affair, lacking in musical impetus and motivation.

Neither the stage direction of Paul Hager nor the realistically overburdened sets of Leni Bauer-Ecsy did much to mitigate the heaviness of the piece. The singers gave their best and were without exception adequate. Hermann Uhde deserves special mention for his outstanding portrayal of Elis. The unsung hero of the occasion was Heinz Wallberg, whose conducting left nothing to be desired.

It would be unrealistic to expect every performance of the Salzburg Festival to be superlative. But the qualitative gap between *Così fan tutte* and this year's other productions is cause for alarm. In the postwar years, Salzburg has maintained a pre-eminent position through the excellence of its productions. If the present trend continues,



it may soon be just another festival. And, let there be no doubt about it, this will in time be accompanied by diminishing box-office receipts. If the management thinks too much about filling the new house and too little about artistic matters, it will learn belatedly and to its sorrow that it has put the cart before the horse.

—Everett Helm

## Athens

### Nausicaa and Medea

For the first time in its five-year existence, the Athens Festival gave the world premiere of an opera and the choice fell upon Peggy Glanville-Hicks' *Nausicaa*. Though the composer was unknown to most of the public and critics in Athens, the librettist was not. Robert Graves, whose books have been widely read in Greece, fashioned the text (with the composer's help) from his own novel, *Homer's Daughter*. Mr. Graves takes such creative liberties with the *Odyssey* that the opera might have been termed *Variations on a Theme of Homer*.

Miss Glanville-Hicks' music, unfamiliar to most of the 3,000 listeners who crowded the Herodus Atticus Theatre at the foot of the Acropolis, evoked an immediate and happy response from the audience—it was apparent she had absorbed a tremendous variety of Greek folklore. Traditional Greek themes are still well preserved in some parts of the country, and the consonant, melodic *Nausicaa* score captures something of their noble vigor.

The enthusiastic reception of the audience and the excellence of the production should encourage the Festival to again commission a new work, and for other theatres in Europe and elsewhere to add *Nausicaa* to their repertoires. The occasion was also the first time in the history of a new European music festival that an American opera has been premiered. It was probably the first time too that an American composer wrote, cast, rehearsed and launched her own work.

The leading role in *Nausicaa* was sung by Teresa Stratas, who revealed herself as more of a dramatic soprano than one would have suspected from her Micaelas, Lius and Butterflies at the Metropolitan. Though small in stature, her voice was strong, clear, and firm on the top, and produced with seeming ease. She has a fiery temperament and the ability to color her voice as the dramatic situation requires—something rare in a singer of her youth and relatively small experience.

Among the male singers (all of whom were of Greek extraction and professionally active in the U.S.A.), John Modenos as Aethon (a shipwrecked Greek of noble birth and the Odysseus of the story) was outstanding in voice, dramatic ability and personality. Spyros Malas as the King, Eddy Ruhl as Phemius, and Sophia Steffen as the Queen Mother were an asset to

the dramatic continuation of the story and gave thoroughly dependable performances.

Carlos Surinach acquitted himself well with an orchestra which is by no means first rate, especially with contemporary scores. The fact that the orchestra was often too loud may be explained—if not totally excused—by the lack of sufficient rehearsals.

John Butler's staging was choreographic and flowing. This was his first attempt at opera, having previously staged only dance productions and ballets. The visual aspect of *Nausicaa*, designed entirely by Andreas Nomikos, a Greek designer now active in America, was the most completely satisfying element of the production.

Main credit for the excellent young cast goes to Kimon Vourloumis, artistic director of the Festival. In the face of local, national, and political pressure, he has never hesitated to champion the new and daring.

Cherubini's *Medea* was interpreted by Maria Callas, who was in top form, though lacking firmness in her upper voice. The production was by the Athens Opera, whose director, though not directly affiliated with the Festival, lent his operatic forces where needed. With chorus and orchestra decidedly not up to the task, Nicola Rescigno did his best to keep everyone in check and proved once more an ideal singer's conductor.

The singing of the chorus was off pitch and unruly, but their movements were carefully staged and coached by Alexis Minotis. Callas' colleagues were Jon Vickers as Jason and Kiki Morfiniou (a regular member of the Athens Opera) as Neris. Costumes and scenery by John Tsarouchis, though appropriate, were neither imaginative nor theatrical.

This summer, people came to the Athens Festival by bus, truck, car, jeep, train, jet, speedboat, and luxury yacht. Well over 16,000 strong, they crowded the stone steps of the theatre—few, if any, feeling that it had not been worth it.

—Trudy Goth



Teresa Stratas

Dimitri

## Vancouver

### Jingling Cash Register

Although the Fourth Vancouver International Festival of the Arts, July 10 to Sept. 2, achieved a remarkable commercial success, too seldom was the upward curve of the box-office figures accompanied by a corresponding rise in the Festival's artistic standards.

Following the two-week run of the International Film Festival and ten days of the spectacular Military Searchlight Tattoo, the New York City Ballet provided an anticlimactic opening for the Arts Festival with a week-long run of cautiously devised programs. Little thought appeared to have been given to the presentation of ballets suitable to the Festival milieu. Instead, the standard repertoire of Balanchine and Robbins was given before a minimum of scenery in a manner which did not justify this company's reputation, and which made it easy to turn to the highly competent playing of a local orchestra in the Queen Elizabeth Theatre pit,



A scene from *Nausicaa*

Enosis

particularly when it was under the baton of Robert Irving.

The North American premiere of Benjamin Britten's *A Midsummer Night's Dream* provided the Festival with its operatic fare.

If Harry Horner's single set is to be praised, even more praise is due the work of the young British conductor, Meredith Davies, who had, in an orchestra limited by the too small orchestra pit and a children's chorus far below the standards implied by the composer, elements which could have frustrated a less gifted musician. It is unfortunate that San Francisco will not experience Davies' work when the opera has its American premiere there on Oct. 10 with the Vancouver set and three of the cast: Mary Costa (Tytania), Joy Coghill (Puck) and Russell Oberlin (Oberon).

Although Mary Costa enjoys a deservedly high reputation in the present-day opera world, it is difficult to justify her choice as Tytania. Her voice seemed too richly hued, too earthy in its appeal to match the nonearthly figure she was playing. If Oberon is to be sung by a countertenor and not a high tenor, there can be little cavil with Russell Oberlin, but audiences must take time to adjust to the limited range of sound he offers in a large theatre.

It would be difficult to conceive of a better quartet of lovers than the Vancouver production offered: Frances Bible (Hermia), Ilona Kombrink (Helena), Davis Cunningham (Ly-sander), Richard Fredericks (Demetrius). Youthful in voice and appearance, these singers seemed little dismayed by the mid-Victorian costumes imposed upon them by Horner. There might have been an occasional doubt as to the choice of Jan Rubes (Bottom), since a few of his vocal traits were more apt for Kezal. But, as leader of the six tradesmen, Rubes displayed his familiar stage strength, ably abetted by Joshua Hecht (Quince), Karl Norman (Flute), Donald Brown (Snout), Brian Hanson (Snug), and Ross Laidley (Starveling). In a cast whose clarity of enunciation was often quite casual, Joy Coghill's delightful delineation of Puck was a welcome relief.

When the 1961 Vancouver Festival's concert and recital content is examined, the findings are uneven. On the debit side were: the all-Gershwin concert with Julius Rudel, conductor, and Earl Wild, pianist; a badly prepared and presented chamber orchestra concert conducted by the Festival's artistic director, Nicholas Goldschmidt, with soprano Irmgard Seefried in music of Purcell, Mozart, Respighi and Richard Strauss; a pair of concerts by the Montreal choir, Les Disciples de Massenet, whose Vancouver visit did little to encourage interprovincial musical relations; and Glenn Gould's audible misunderstanding of the broad style required by Brahms's Piano Concerto No. 1, despite the glowing orchestral accompaniment directed by Zubin Mehta.

There seemed to be little reason for

burdening Mr. Mehta with Sir William Walton's reminiscent and cliché-ridden Symphony No. 2. Despite this inflated score, the Festival Orchestra's weaknesses in back-desk strings and lack of unanimity in winds and brass, this young musician impressed audience and players with his extraordinary ability to comprehend a complex score and subdue its weaknesses by stressing its strengths.

A happy offshoot of Russell Oberlin's visit to Vancouver was a recital in which the countertenor joined with harpsichordist Hugh McLean to explore that seldom-heard area of song stretching from the "Visionary Hymns" of St. Godric to Henry Purcell. Here was program content worthy to be wedded to Mr. Oberlin's high standard of performance.

Glenn Gould's contribution to the 1961 Festival was on a less satisfactory level than that of 1958 and 1960. Although he packed the Queen Elizabeth Theatre on three occasions this summer, it is doubtful that any great degree of justification beyond the capacity audiences could be found for the Festival Society making overtures to him in the future.

Another Vancouver favorite, violinist Isaac Stern, paused long enough in his constant round of concert appearances to alternately enthral and dismay his audience when he attempted to conduct and play concerts of Bach, Haydn and Mozart, with a fortunately responsive chamber orchestra.

Chamber music in its smaller forms was ill-served this year: the Paganini String Quartet struggled valiantly to present professionally competent performances of music of Haydn, Beethoven, Debussy, Ginastera, Webern and Bartok in the steam-bath atmosphere of the ill-ventilated Vancouver Art Gallery, and a local wind group, the Cassenti Players, demonstrated the need for more detailed preparation and greater imagination in the course of a concert on the University campus.

As might have been expected, the CBC Vancouver Chamber Orchestra,

whether under the baton of its regular conductor, John Avison, or under guests (Victor Feldbrill, Gerhard Samuel and Sando Salgo), presented the most consistently good orchestral playing of the Festival in five Monday evening concerts — which raises the question of why this series has not been more closely integrated into the Festival as a whole.

The locale provided by the Exhibition Forum for the Red Army Chorus, Orchestra, and Dancers was amid the summer heat, and made the four capacity audiences decidedly uncomfortable during the broadly planned and somewhat unimaginative concerts of this highly polished group of performers.

It would be disastrous for the logical cultural development of the Canadian West Coast if the Vancouver Festival Society should make the error of assuming that the jingling cash register is the only proper basis on which to plan future festivals. Too few of our own musical resources have been utilized and too often the urging of an artistically uninterested concert manager could be detected in this year's choice of programs and artists. Whatever identity the Vancouver International Festival may have created for itself during the past three years, it has had too little reference to this community and rather less to the high artistic standards which must, in the final analysis, be the reason for any festival's existence.

—Ian Docherty

## Historic Theatre Reopens in Vienna

The 1962 Vienna Festival (May 26 to June 24) will be marked by the reopening of the Theater an der Wien. The Theater is inseparably linked with Vienna's musical tradition. Opened in 1801 by Emanuel von Schikaneder, librettist for *The Magic Flute*, it has been the site of numerous premieres. Beethoven lived in the Theater for some



Barry Glass

The Vancouver production of Britten's *Midsummer Night's Dream*

time, composed his *Fidelio* especially for it, and it was here that his *Eroica*, Fifth and Sixth Symphonies were performed for the first time. Later, the Theater was the showcase for almost all Viennese operettas.

When the Vienna State Opera was destroyed during World War II, its cast moved into the Theater an der Wien until the new House was opened on Vienna's Ring in 1955. The house was on the verge of being torn down shortly after the war, when the Viennese urged the city to buy and preserve this landmark as a monument of Vienna's theatrical history.

The Theater an der Wien is now being refitted and refurbished and will reopen its doors next June to serve as the Vienna Festival theater. There will be four productions to inaugurate the theater: a performance of Beethoven's *Fidelio* by the Vienna State Opera, conducted by Herbert von Karajan, commemorating the world premiere of this composition at the same place 156 years ago; a play by Johann Nestroy, *Lumpaci Vagabundus* (this play also had its world premiere at the Theater); Moliere's *Le Bourgeois Gentilhomme*, with music by Richard Strauss; and Alban Berg's *Lulu*, to be conducted by Karl Boehm. A series of concerts is also planned, devoted to works by Beethoven, either originally conducted by him or performed in his presence.

## Milan Group Plans Season

The American Artists Association of Milan, a nonprofit organization dedicated to the presentation of American art and artists in all fields and to the promotion of American culture, is now preparing its 1961-62 concert season. This fall will bring several new projects: concert versions of operas and musicals, establishment of a committee to give counsel to artists, an opera workshop, art exhibits, a music appreciation course for school children at the United States Information Service Library, and a festival of American music and art.

During this last year, the Association presented a series of 11 concerts which gave 26 artists the opportunity to make their Milan debuts. In conjunction with USIS, 11 artists were presented in 27 concerts in 19 other cities and towns in Northern Italy. These concerts included vocal and instrumental music of 35 American composers.

The high point of the past season was the presentation of two one-act operas: Bernstein's *Trouble in Tahiti* and Lee Hoiby's *The Scarf*. This was a notable precedent in that a foreign government financed in its entirety a completely American musical project. Also, with the exception of the orchestra, the entire production was carried out by Americans — singers, director, conductor, scene designer and assistants. The success was such that these works will be toured through Italy and Germany.

# BEHIND THE POLISH CURTAIN WITH JORGE BOLET



Jorge Bolet (right) and the Cracow Philharmonic, with whom he played Mozart's and Beethoven's C minor Piano Concertos under Andrzej Markowski

Few press releases exceed in dullness those originating from the other side of the Iron Curtain. Which is why we pricked up our ears recently when Jorge Bolet dropped in to give us a first-hand report on Poland, where he recently completed a month-long tour (10 concerts in 26 days). One of the few un-ANTA-sponsored ventures of its kind — "strictly commercial," says Bolet — the tour was booked through Pagart, Poland's counterpart to Russia's Goskontsert, and included Cracow, Warsaw, Stettin, Gdansk (formerly Danzig), Katowice, Bielsko, Jelenia Góra, and a few other cities en route.

In Warsaw, where he played the Liszt A major Concerto under visiting conductor Georges Sebastian, Bolet was accorded a standing ovation — which means that everyone stands and not only applauds for all he's worth, but rhythmically too. This occasion apparently was so momentous that the pianist was given the full treatment—a vocal crescendo that sounded, unnervingly

at first, like a chorus of boo-ing and turned out to be a roar of approval. Five encores at the conclusion of a symphonic program are very unusual for a soloist, but on this occasion the audience was insatiable.

There is a great deal more freedom in Poland today, Bolet was told by many Poles, than a few years ago, when nobody spoke freely for fear of arrest. Restrictions on movements within the borders of the country have been eased, and highway checkpoints no longer interrupt one's journey between towns. His student-conducted tour of the University of Warsaw campus, Bolet assured us, would have been unthinkable in the past, when such East-West fraternization was officially frowned upon. At only one hotel was he required to show his Pagart identification. Train travel is comfortable, punctual and popular.

"Music in Poland," said Bolet, "as all other enterprises, comes under government sponsorship. In this respect,



Poland is no different than most other European countries. The wage scale of musicians, however, is rather low by Western standards, for in Poland musicians do not constitute a privileged class. By this I mean that living standards for the bulk of the population are not what we in America would describe as adequate. (Many Poles confessed to me that they had great trouble making ends meet.)"

Bolet informed us that visiting artists' fees are accommodatingly low, so that it is no problem whatever to comply with the stipulation that all Polish-earned money be spent within the country. Musical standards range from (and we quote Bolet precisely) "superb to mediocre, according to the locality; but this, I suppose, could be said of most musical organizations and individual artists throughout the world." And Bolet continued: "Although there is a healthy exchange of artists with other countries, they have, unfortunately, not heard most of our really great performers. As in the rest of Europe, the United States has not been well represented musically, and in many cases we have, under sponsorship of our State Department, sent abroad some of our poorest products."

Bolet was quite disappointed when he received no reply to a letter he wrote to the society of Polish composers before the tour, requesting to meet the country's leading composers and musicians. However, he did meet, and greatly admired, Andrzej Markowski, a member of the society who is also the conductor of the Cracow Philharmonic, with whom Bolet played Mozart's and Beethoven's C minor Piano Concertos.

Markowski, as a matter of fact, was one of the few who were able to reciprocate Bolet's hospitality by inviting him to be his guest at his home. The Poles simply don't have enough money (zlotys) to entertain, and if invited too often as your guest, will gracefully refuse in order to avoid embarrassment.

We were given some idea of the value of the zloty by considering the budget of a worker whom Bolet met and talked with at length. His monthly salary is 1200 zlotys. The equivalent in American money (about fifty-four dollars) is not very meaningful, but the buying power of the zloty is. After paying his rent (50 zlotys), and providing food (930) for his family (wife and one child), he is left with 220 zlotys, which is just about enough for a pair of shoes of very poor quality. Even one of the highest paid musicians in the country, who holds important jobs in two different cities, makes only about 8000 zlotys (\$333) a month.

"The Polish people are wonderfully friendly," says Bolet, "with a tremendous sense of humor, a passionate love of music, and a great enthusiasm for jazz. The countryside is beautiful, too. In fact, the mountains of southern Poland reminded me of the New England Hills."

—Warren Cox

## opera in new york

### Pirates of Penzance At The Phoenix

The Phoenix Theatre, Sept. 12—Irene Byatt (Ruth), Alexander Gray (Samuel), Andrew Downie (Frederic), Harry Mossfield (The Pirate King), Annabelle Adams (Edith), Genevieve Gordon (Kate), Marion Studholme (Mabel), Eric House (Major General Stanley), Howell Glynn (Sergeant of Police). Directed by Tyrone Guthrie and Norman Campbell. Designed by Brian Jackson. Conducted by Henri Rene.

The Phoenix *Pirates of Penzance* was done by Tyrone Guthrie for this summer's Stratford (Ont.) Festival and it is an imaginative and beautifully paced production. There are so many felicitous touches that it would be impossible to recount all of them. Most memorable were the exits and unexpected entrances of the Policemen; the hysterical staging of General Stanley's song about the leaves and breeze as a caricature of a concert singer (complete with a small word book); the addition of a cadenza with flute à la *Lucia* for Mabel at the end of "Poor Wandering One"; and the final grouping of Pirates and Maidens for a wedding picture by Ruth under a black-hooded camera complete with old-fashioned powder flash. It was only rarely, as in the Pirate King's song, that Mr. Guthrie drew his comic lines a bit too broadly.

Andrew Downie was a very, very English Frederic and Harry Mossfield was a most lovable and sinister Pirate King. But the high point was the brilliant Major General of Eric House, who delivered his patter song with remarkable velocity and clearness. The only disappointing characterization was Irene Byatt's Ruth. Though she sang the part well, her movements and facial expressions seemed overly self-conscious. The orchestra was small, excellent and spirited.

—John Ardoin

## .orchestras in new york

### Washington Square Series Opens

Washington Square Park, Aug. 7—Chamber Orchestra conducted by Russell Stanger. MARCELLO: Introduction, Aria, Presto (arr. by Ettore Bonelli). BACH: Suite in B minor for flute, strings, and continuo (Igor Kipnis, harpsichord). HONEGGER: Symphony No. 2 for Strings. WILLARD STRAIGHT: *Development for Orchestra* (Premiere). MOZART: Symphony No. 29.

While this series' policy of free admission and strong programs is admirable, it cannot be overlooked that neither the music nor the audience is benefiting. Washington Square is obviously inadequate for the presentation of more than the most casual music. The amplification system distorts and

the crowd noises border on rudeness. There is no acoustical buoyancy to hold up the music, and niceties of balance and finesse go by the boards.

Russell Stanger has demonstrated many times in this city that he is an excellent and resourceful young conductor, and his good taste was reflected in his well-balanced and appealing program.

The new work of the evening was *Development for Orchestra* by Willard Straight. This brief work was written for and dedicated to this series of concerts. Mr. Straight obviously has a lively and inventive mind, and his material is strong and appealing. But it was ironic that he chose to call his new work by the one quality it lacked. The piece begins in a dark brooding mood which is soon displaced by a premature allegro. This allegro is attractive and strong but all too soon fades into a lyrical slow section. And so it goes. None of the material is given a chance to breathe or to get off the ground. There is so much good in this piece, that I hope Mr. Straight will give it a long second thought.

—John Ardoin

### Henry Lewis Conducts First New York Concert

Eisner and Lubin Auditorium, Aug. 21—CORELLI-BARBIGLIOLI: Concerto Grosso. KRAFT, WILLIAM: Symphony for Strings and Percussion (First Performance). DVORAK: Serenade for String Orchestra.

The heavens were good to Henry Lewis when they provided rain the night of his New York debut. The concert was moved from the noise of Washington Square to the acoustically excellent Eisner and Lubin Auditorium of New York University's Loeb Student Union. (It would be wonderful if the people in charge of this series could lose their fascination with "music under the stars" and hold all the programs in this hall.)

Mr. Lewis is a young (28) Negro conductor from the West Coast. He formerly conducted the Seventh Army Symphony, and has appeared as conductor with the Los Angeles Philharmonic and in the San Francisco Spring Opera Season. He is a string player himself, and he planned a program entirely of string music, with a dash of percussion in the evening's new work.

To all of the music he brought intelligence and sensibility. He is not exhibitionistic and his ideas were consistently compatible with the scores. He drew from his players a warm, lavish string sound which never became saccharine.

The new Symphony by William Kraft shows a wealth of coloristic ideas which fail to hang together convincingly. Too often the work seems overly crowded and busy. The percussion part contributes little to the over-all cohesion, for it is limited to one player; there is a touch of bells, a bit of timpani, a wisp of cymbal, and not enough of any. The composer was on hand to acknowledge the audience's applause.

—John Ardoin



## Washington Square Series Concluded

Washington Square Park, Aug. 28.—Chamber Orchestra, Arthur Weisberg conducting. STRAVINSKY: *Rag-Time*. STARER: *Samson Agonistes* (Suite from *Visionary Recital*, commissioned by Martha Graham) (Premiere of Concert Version). COPLAND: *Music for the Theatre*. PROKOFIEFF: *Classical Symphony*.

This was the fourth and final concert of this season's series in Washington Square, sponsored jointly by the Trust Funds of the Recording Industries, obtained through the cooperation of Local 802, of the American Federation of Musicians, and the Washington Square Association. Next season, a longer and more ambitious series is planned.

It was an impressive experience. The program was all-contemporary and a huge audience made up of teen-agers, beatniks, respectable-looking Villagers of all ages, and some people from uptown listened to it intently and with signs of real enjoyment.

I must confess that I was grateful for the sirens that almost drowned out a passage in Stravinsky's dull and inept *Rag-Time* (one of his few flat failures). Otherwise, the noise was upsetting but sporadic, and by no means destructive of the concentration of the audience.

Robert Starer's score for Martha Graham lends itself to an effective concert arrangement, and, listened to purely for itself, it proves to be beautifully knit and developed. Here is a true lyricist and dramatist in one.

Mr. Weisberg did not vouchsafe much temperament, but he kept his scores well under control. He repeated the last movement of the Prokofieff as an encore.

—Robert Sabin

## recitals in new york

### Fromm Concert

Rogers Auditorium, Sept. 6.—Bethany Beardslee, soprano; Tony Spivakovsky, violin; Aldo Parisot, cello; Charles Rosen, piano; Ralph Kirkpatrick, harpsichord; RCA sound synthesizer; Orchestra conducted by Gustave Meier and Leon Kirchner. MILTON BABBITT: *Vision and Prayer*, for Soprano with Synthesized Accompaniment (First Performance). ELLIOTT CARTER: *Double Concerto* for Piano, Harpsichord, and Chamber Orchestra (First Performance). LEON KIRCHNER: *Concerto for Violin, Cello, Ten Winds and Percussion* (First Performance in New York).

The opening of the Eighth Congress of the International Society for Musicology at Columbia University also occasioned an exceptionally erudite opening for the New York fall music season, in this concert of new American music presented by the Fromm Music Foundation. It seemed as if most of the several hundred delegates had repaired to the Metropolitan Museum for this concert, and the sight of Aaron Copland and Roy Harris chatting together at the back of the hall was characteristic. The delegates were officially welcomed to the museum by music curator Emanuel Winternitz.

Two of the three works on the program, a finely balanced one coloristically, were commissioned for this concert by the Fromm Foundation: those by Milton Babbitt and Elliott Carter. Mr. Babbitt's work was the second which he has produced, during his tenure as a director of the Columbia-Princeton Electronic Music Center, for the Mark II RCA sound synthesizer, a vastly complicated pure-tone electronic machine of extraordinary range, by which the music is hole-punched directly on the recording tape, as on an old-fashioned piano roll.

For this second extended work, *Vision and Prayer*, Mr. Babbitt decided this time to use the instrument merely as accompaniment to a setting of poetry by Dylan Thomas. The sound of the machine itself, however, is still so new that the live soprano part seemed a distraction on first hearing. Miss Beardslee's rapt, upcast expression, and the more conventionally jumpy serial line of her part tried to pull my attention in one direction, the synthesizer in another, and no esthetic experience resulted.

All I can say is that Mr. Babbitt has not only thoroughly mastered the instrument, but has imbued it with a distinctive and fascinating personality of its own. Its far-flung tones are not only unique but quite beautiful. If he has also whetted the appetite of a few of the composers present, Mark II may soon be in considerable demand.

Mr. Carter's *Double Concerto*, cast in eight continuous sections and conducted by Gustave Meier, was also heard to some disadvantage owing to acoustic problems. Rogers Auditorium provided excellent carrying power to the brass and percussion of his chamber orchestra, but not to the two solo instruments. In particular, the harpsichord was so faint against this barrage, whenever it could be heard, it too sounded strangely like an electronic instrument.

This concerto is of extreme rhythmic and textural complexity, demanding much rehearsing, and these factors, possibly combined with under-rehearsal, produced an effect of chaos and structural confusion at first, dominated by a proliferation of small background explosions. I hope that further acquaintance will mitigate this impression, for the work seemed to contain some of Mr. Carter's most promising material.

It was with some relief that I turned to the unified experience of Leon Kirchner's work, conducted with power and authority by the composer. The living pulse of music was once again strong in this exciting 12-tone piece, dominated by the short rhythmic fanfare we associate with the dramatic climax of Berg's Violin Concerto, but developed with striking originality. Against the background of wind and percussion, the solo violin and solo cello pursued with consistently fine effect their individual courses toward a stunning climax. No vestige of a problem here.

—Jack Diether

## dance in new york

### New York City Ballet Shines in Fall Season

The New York City Ballet, which is taking an ever-more-important part in dance affairs, both local and national, opened a three-week season (its 29th) at the City Center on Aug. 29. It was in brilliant form, and although there were no new works in the repertory, there were interesting cast changes.

The secret of the eternal freshness and vitality of this dedicated young company is not hard to discover. It has two hard-headed idealists at the head of it—Lincoln Kirstein and George Balanchine. It has a good school behind it; a theatre it can call home; an excellent orchestra and conductors, Robert Irving and Hugo Fiorato; and it has a great choreographer and teacher (Mr. Balanchine) to provide a distinguished repertory. This repertory tends to be all-Balanchine, but it has such a fantastic range of style, subject and approach that many people do not even notice that fact. Balanchine, like Martha Graham, is quite literally a world in himself! Nor should we forget that through the years the New York City Ballet has obtained works from Robbins, Tudor, Cullberg, Ashton, and many others.

New in the cast of Lew Christensen's *Con Amore*, which opened the season, was Gloria Govrin, as The Captain of the Amazons. Miss Govrin is no Violette Verdy, but she is an able technician and comedienne in her own right, and she projected the humor very successfully. Long a member of the company, she is now getting a chance at solo roles, and she deserves it.

Since the dazzling Melissa Hayden is on leave, because of approaching motherhood, Patricia Wilde has taken her roles in *Agon* and other works. While Miss Hayden is away, Miss Wilde will play — and superbly. She has never danced better. Conrad Ludlow, a hard-working, conscientious young artist, succeeds quite well as The Thief in *Con Amore*, but he has neither the physique nor the technical power for *Apollo*.

Edward Villella, who is going to become a great dancer one of these days, if he continues on his present path, is conquering space as breathtakingly as ever, but also adding dramatic depth and finesse to each role. To Miss Verdy, Allegra Kent, Jilana, Suki Schorer, Diana Adams, and many others too numerous to mention here I can only throw a hasty verbal bouquet.

If you want to see dancing that is fresh and contemporary in feeling, and a masterly repertory that does not depend upon museum-pieces, go to the New York City Ballet. —Robert Sabin

## personalities

**David Bar-Illan**, Israeli pianist, appeared as soloist with the Berlin Philharmonic, under Karl Boehm, in Beethoven's Third Piano Concerto at the opening concerts of the orchestra in Berlin, Sept. 15-16.

**Jeannette Scovotti**, whose summer engagements included appearances at Caramoor, Lewisohn Stadium, Chicago's Grant Park, and the Hollywood Bowl, has been engaged by Boris Goldovsky to sing Rosina in his touring company of *The Barber of Seville*. Last season Miss Scovotti sang Zerlina with the same company.

**Richard Ellsasser's** transcontinental tour this fall will include concerts in Portland, Ore.; Holdrege, Neb.; Enid, Okla.; and Chicago. A feature of these concerts will be the new Concerto for Organ and Band by Don Gillis.

On July 31, Mr. and Mrs. **Ivan Davis** became the parents of a baby girl, Leslie Susan. The pianist was giving a concert at California's Redlands Bowl when he was told the news.

**Dietrich Fischer-Dieskau** opened the

newly built Deutsche Oper in West Berlin, Sept. 24, in the title role of *Don Giovanni*. On Sept. 29 he sang the world premiere of Reimann's *Totentanz Suite* at an orchestral concert which also featured arias from Egk's *Elegy for Young Lovers*, with the composer conducting.

Prior to his European concert tour early in 1962, harpist **Aristid von Wurtzler** will give a series of concerts in Cleveland, Detroit and Chicago, and will tape a pair of TV programs for the N.A.E.B. educational stations. During the tour, he will premiere a number of new American works, including Creston's *Lydian Song*.

During the summer, the **Claremont Quartet**, in residence at Pennsylvania State University for the past five years, had a very busy commuting schedule. While giving four lectures and four recitals at Penn. State, they commuted weekly to Harvard, where they gave a Beethoven Cycle, and also managed to make appearances in Nantucket and Caramoor.

**Albert Catell**, American conductor and cellist, returned recently from a European tour. While in Holland, he conducted a performance of Bernstein's *Trouble in Tahiti* with Dutch singers. The work was sung in English and

broadcast over the Netherlands radio. In November and December, Mr. Catell has been invited to conduct the national radio orchestra of Poland and the Warsaw Philharmonic. His programs will introduce to Poland a number of American works, including those by Ives, Bernstein and Barber.

Before leaving with the Santa Fe Opera on their tour of West Berlin, Poland and Yugoslavia, mezzo-soprano **Elaine Bonazzi** sang in the TV premiere of Abraham Elstein's new opera, *The Thief and the Hangman*, over the ABC network.

**Jacques Klein**, South American pianist, returns in January for his second U.S. tour. Following his engagements here, Mr. Klein will return to Europe for appearances with orchestras in Rome, Naples, Vienna and Edinburgh. He will also give recitals in Great Britain, Spain, Australia and Scandinavia.

After his 11th consecutive summer in the leading role in *All Faces West*, the Mormon spectacle held in Ogden, Utah, and an appearance at the Empire State Music Festival as Germont père in *La Traviata*, **Igor Gorin** left this September for a series of concerts in Europe. Upon his return he will resume his annual schedule of concert and



opera appearances.

**Anna Moffo** flew from Milan to sing the title role in *Lucia di Lammermoor* at the opening of the San Francisco opera, Sept. 15. Miss Moffo replaced **Joan Sutherland**, who became ill in London. However, Miss Sutherland will be able to appear in the remainder of the season's scheduled *Lucia* performances.

**Franz Allers**, conductor of *My Fair Lady* during its first four years, will lead the hit musical in its West Berlin premiere, Oct. 25, at the Theater des Westens. Mr. Allers is at present conductor of another Lerner and Loewe musical, *Camelot*.

**Pat and Bill Medley**, duo-pianists, recently completed a tour of 21 towns in Northern Canada.

**David Glazer** will leave in October for his fifth European tour. The clarinetist will be soloist with orchestras and chamber groups in Great Britain, Germany, France, Norway and Switzerland. He will give the European premiere of George Rochberg's *Dialogues* and the world premiere of Robert Starer's *Duo*, in which, and in other performances, he will be joined by his brother, pianist **Frank Glazer**.

**William Harper**, a young American tenor and a pupil of Eva Turner, made his German debut opening the current Karlsruhe Opera season, Sept. 17, as Riccardo in *Un Ballo in Maschera*.

(Continued on page 58)

#### PICTURE CAPTIONS

(Opposite page) Yehudi Menuhin, after a season's absence, returns to the U.S. this season for an extended coast-to-coast tour. As director of England's Bath Festival, Mr. Menuhin is shown here rehearsing the Mozart Concerto for Three Pianos with, left to right, his sister Hephzibah, brother-in-law Louis Kentner, and son-in-law Fou Ts'ong. The latter will be making his American debut this fall. (Photo by David Farrell)

(Top) Yi-Kwei Sze being congratulated by President Kennedy after a concert by Mr. Sze following a state dinner given by the Vice President of Nationalist China.

(Center) Seen during a symposium at Tanglewood on "The Direction of Music in America," broadcast over CBS-Radio in August, are, left to right, Richard Burgin, Arthur Fiedler, Erich Leinsdorf, moderator Aaron Copland, Leonard Bernstein and Gary Graffman.

(Bottom, left) Felicia Weathers, young American soprano, as *Madama Butterfly* at the Bulgarian National Opera in Sofia. She was invited to sing by the Bulgarian Concert Direction after she had been awarded the specially created prize of Laureate at the International Competition for Young Singers at Sofia.

(Bottom, right) Pianist Jacob Lateiner and Vera Colescott, New York manager for Pierre Berés, Inc., who were married at Ossining, N. Y., on Aug. 12 (Photo by George Agena)





# overtones

## Some Like it Not

"Blasted noise!" said Sir William Walton, here in February of this year for the premiere of his Second Symphony by the Cleveland Orchestra.

Sir William was, of course, *not* referring to his Symphony, but to the captive-audience music which assaulted him everywhere—in elevators, restaurants, hotel lobbies, supermarkets, terminals, airplanes, etc.

John Crosby, *Herald Tribune* columnist who prefers the word "non-music," has made "a little poll of people" who are exposed to this kind of stuff all the time, willingly or not.

"What's it like having music thrust into your ears all day?" he asks them.

"I don't even hear it any more" is the invariable answer.

Working himself into a pretty bleak Cassandra mood, Mr. Crosby even quotes Erich Fromm to the effect that "we go through our waking hours half asleep, and our sleeping hours half awake."

Maybe so, but we remember a recent poll of college students which revealed that most of them work better with music droning softly in the background.

We don't. As a matter of fact, we're pretty reactionary on the point. We *don't* buy music-to-do-this-or-that-by records. We decline invitations to attend old-recording fests or to hear the latest Sutherland. (The artists haven't the remotest chance of cutting through the violent pros and cons that will break out as soon as the needle touches the first groove.) Crossed off our list is an otherwise gifted fellow whose idea of hostly graciousness consists in heaping a dozen symphonies onto the spindle at the same time. We give wide berth to one radio station which nightly serves the same kind of mixed grill—apparently without protest. We veer sharply whenever someone bears down on us with a transistor radio glued to his ear, slung from his shoulder, or suspended round his neck. And on the beach we fold our blanket and steal silently away whenever a neighbor turns up the volume for our benefit.

We have just received an R.S.V.P. invitation to attend a party where nothing at all is promised but cocktails and people.

We'll accept.

## Bees and Brushes

When Werner Torkanowsky returns home he will find his house newly painted, thanks to a community painting bee organized by more than 30 friends and neighbors, who brushed things up in record time.

"Home" to Mr. Torkanowsky is an old house in Hancock, Me., which he and his wife, the Spanish dancer Teresa,

bought last year and didn't get around to painting for one reason only—in-sufficient funds.

Now in Europe on conducting assignments with the Jerome Robbins Ballet and at the Spoleto Festival, Mr. Torkanowsky is already booked for appearances this season with the New York Philharmonic and the San Francisco, St. Louis and New Orleans Orchestras.

Which leads us to speculate that this time next year, with luck, the Torkanowskys may find a new wing on their house—courtesy of the neighbors.

## Gently Does It

The First Lady is back in our good graces. Having gently chided her last month for showing up ten minutes late for an opera performance in Washington, D. C., we are happy to report her arrival time in Boston for Noel Coward's new musical comedy *Sail Away*—seven minutes early.

The two incidents are not unrelated, we're convinced. *Overtones* obviously has an in at the White House.

## Oops!

A constant source of editorial delight are those wonderfully apt typos (invariably in other people's copy) that pick up an otherwise drab news item.

For example: "In the spring of 1960, while conducting in Lost Angeles, [Russell] Stanger became assistant conductor to Leonard Bernstein and the New York Philharmonic."

Roughly 400 miles southeast of Sans Francisco.

## We Open in Venice

On Aug. 17, Seville collapsed in Verona. (Lots of wind in Verona—and rain!)

It was the final scene of *Carmen* in Verona's old Roman arena, a little after midnight. Then, just as tenor Franco Corelli and mezzo-soprano Giulietta Simionato were deftly negotiating the high notes of their final duet, it struck. A torrential downpour and 40-mile-an-hour winds drowned out singers and orchestra, toppled Seville's cardboard towers with a roar, and scattered the cast and 15,000 spectators in a stampede that resulted in one death.

It has not yet been determined whether the gods' anger was intended as a comment on the performance.

## An Ounce of Prevention

Willis Wilson, Jr., a Detroit handyman, is fighting a one-man campaign against juvenile delinquency—with the harmonica! His neighborhood is the city's North Side, where poverty and crime have flourished for years. Wilson's harmonica club, which he started 30 years ago, has graduated 2000 boys, none of whom has run afoul of the law.

The club first met in the local YMCA. Today they meet in the parish house of the Episcopal Church, where Wilson tutors them on the harmonica, leads them in prayer, and afterwards serves refreshments. Money for harmonicas and goodies is also provided by Wilson, who earns a living washing windows and doing odd jobs. Soloists and groups trained in his club are frequent entertainers at local civic, church and school events.

All of which seems to prove that music *hath* charms to soothe the savage breast.

## Press Releases Can Be Fun

One recent example, at any rate, put us in a playful mood. Reprinted herewith as received (except for discreet omissions), it is highly recommended either to revive dull parties or, more practically, as an all-purpose pressbook item for low-budget managements.

Just fill in the blanks.

(favorite artist), a name that means excitement whenever it is displayed, is the most powerful personality in the vocal world today. The announcement was made today by (president of buying organization).

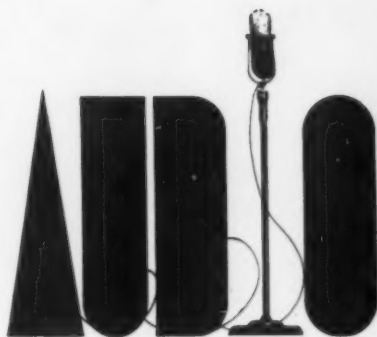
"There is no one," said (last name of organization's president), "whom we could have obtained who has a voice like (favorite artist)'s. This (man/woman), who has taken over the stage from (long list of rivals) and all others today, has a voice capable of the greatest."

The (man/woman) creating all this excitement is known for many opera roles and on many recital stages, but to most people throughout the world, (artist) means (most familiar role). This role won (him/her) a record- and back-breaking (no.) curtain calls when (he/she) first sang the role in (city).

True to the grand tradition of stars, (he/she) was quoted in (any city) as saying, "You've got to look like a star to be a star." As the leading (soprano/contralto/tenor/bass) (soprano/contralto/tenor/bass) or combinations thereof) of (list several houses where he/she has sung even once), (he/she) has pulled the house down ever since (he/she) hit the operatic stratosphere shortly after graduation from (school).

(operatic character) is (his/her) most famous role and (he/she) has sung it in more than (no.) locales all over the world. (his/her) appearance in (city) will be one of the few (he/she) will be able to make outside New York during this concert season.





## IN THE SPOTLIGHT . . .

Beginning with this issue, **MUSICAL AMERICA** will spotlight one or more recordings of outstanding appeal and importance to open the Audio section.

### Callas' New *Norma*

**BELLINI:** *Norma*. Maria Callas (Norma), Franco Corelli (Pollione), Christa Ludwig (Adalgisa), Nicola Zaccaria (Oroveso), Edda Vincenzi (Clotilde), Piero de Palma (Flavio). Orchestra and Chorus of La Scala Opera House, Milan, conducted by Tullio Serafin. (Angel S3615\*\* C/L \$17.98) (3615\* C/L \$14.98)

Angel's new *Norma* finds Maria Callas in the best recorded voice in several years. In the parts that are occasionally strained, she reminds one of her last American appearance—*Il Pirata* at Carnegie Hall in January 1959. For "Casta Diva," the vocalism much surpasses the earlier Angel version of 1953. In fact, the only step backward I can discern is a certain roughness of production in the Act II duets with Adalgisa. Here, though the notes are in place, I miss the flexibility so well remembered both on records and in the Metropolitan performances of 1956. (Even here, the *fiorature* would galvanize one in the theatre; however, for the record listener, there may be patches of squall.)

Against such passing restrictions, one must note the musical sophistication of Callas through this performance, which reaches its climax—as must be the requirement for any acceptable *Norma*—in the devastating final scene. Here the juxtapositions are tremendous: the initial self-destructing cries of "Guerra! Strage! Sterminio!"; the majestic management of "In mia man alfin tu sei," where she has Pollione at her mercy (in performance, Callas always carried these notes almost beyond her own power of breath; it is the same in the recording); the desperate plea to Oroveso for the protection of her children; and the appeasing commencement of the staggering finale, in which Norma accepts her own extinction. No wonder Bellini's text reads "Sublima donna"!

Other than in *Götterdämmerung*, there is little in opera to come within breathing distance of Bellini's final



scene, and it is the crowning mark of Callas' art that she meets virtually every exaction of this finale. The stupefying octave leaps find her still in breath, and even more, in textual command and plangent appeal.

A performance such as this *Norma* suggests that Callas has renewed the great 19th-century lyric dramas not only by sheer vocal dominance. She seems to breathe and believe in their forgotten worlds. Consequently, since the new Angel rendering of one of the most distinguished masterpieces of that epoch finds her in ripping good form, listeners once again are in her debt, especially in the absence of any recent onstage performances in this hemisphere.

Angel's former *Norma* boasted a sterling Adalgisa from Ebe Stignani, along with indifferent delivery of the other roles. This new performance lists two now well-regarded operatic colleagues, Christa Ludwig as Adalgisa and Franco Corelli as Pollione. Both make a very fresh, attractive impression.

Miss Ludwig's impact is particularly welcome, for I had not before considered her for a role of these demands. (One could note that Adalgisa has all the work and none of the acclaim in *Norma*, since beyond a routine aria in the first act, her lot always is to second Norma.) Miss Ludwig brings warmth to all her duties, a better-than-suitable diction, and a very well disciplined scale in the two famous duets with Norma. In particular, she blends splendidly with her famous soprano associate, so that the "Mira o Norma" must be called a joint triumph for both ladies. I also enjoy her dramatic urgency, in her own scenes and in ensemble.

As for Mr. Corelli, with less contest from the ladies he could easily walk off with a guerdon of triumph. Far surpassing his predecessor in the previous Angel set, he makes his Roman character a true hero and provides in all his scenes a stunningly appealing wealth of sound. When he goes to his burning death at the side of Norma, you feel that for once the lady has won her due. Similarly, the fine voice of Nicola Zaccaria as Oroveso carries those fairly prolonged choral scenes with dedication as well as deliberation. A certain hollowness of the basso's tone is only transitory before his intelligence and feeling.

Which leaves us with Maestro Serafin, conductor of both Callas *Normas* and the redoubtable champion of each album. I find no significant difference of tempos between the two sets; both make sense, as have most of the Serafin recorded performances. One still can salute him, among all concerned, for so extraordinary an improvement on one of the great LP sets of the early '50s.

Angel's employment of stereo in the new issue is extremely successful. One has the impression that Callas' voice benefits from the wider and rounder recording surface of stereophonic techniques. Certainly this is the most lifelike capturing of the soprano's voice yet to

reach records. It is not Angel's custom to attempt the dramatic placement of individual singers which a firm such as London has used so strikingly in its stereo editions of *Rheingold*, *Tristan*, and other works. Generally the singers work in one plane of sound here, with the startling definition remaining in the brilliantly alive orchestral accompaniments. But for the big choral episodes of the first and fourth acts, the combination of voices and orchestra is thrilling, and the blistering trumpet calls for war in the finale are indeed rousing.

—John W. Clark

## recordings

\*Indicates monophonic recording.

\*\*Indicates stereophonic recording.

### Modern Masters

STRAVINSKY: Serenade in A major; Sonata for Piano (1924). SCHOENBERG: Two Piano Pieces, Op. 33a and 33b; Suite for Piano, Op. 25. Charles Rosen, pianist. (Epic LC 3792\* \$4.98) (BC 1140\*\* \$5.98)

This new disc by the American pianist Charles Rosen brings to life Stravinsky's Serenade for Piano — a beautiful, jewel-like set of pieces unjustly neglected. Stravinsky wrote the music a year or so after the Sonata for Piano for a recorded series of his own works. He wanted something he might record himself which would not have to be cut or adapted to meet the time limits of a 78rpm record. Each of the four movements of the Serenade is approximately three minutes long, so that each would fit on one 78rpm side.

This work, like the Sonata (especially its superb middle movement), is a product of his early neo-classic period. The music is astringent, even arid, but is always aglow with the same architectural and formal clarity which characterize the keyboard works of Bach.

The Stravinsky as well as the Schoenberg pieces are superbly handled by Mr. Rosen. The fact that he plays these works at all indicates an inquiring and eager mind. The fact that he plays them with a high degree of intelligence and with obvious care reveals a uniquely talented young musician.

—John Ardoin

### Melancholy Magic

The Golden Age of English Lute Music. R. JOHNSON: Two Almainses. J. JOHNSON: Fantasia. CUTTING: Walsingham. DOWLAND: Mignarda. CUTTING: Almains. ROSSETER: Galliard. CUTTING: Greensleeves. DOWLAND: Galliard. MORLEY: Pavan. R. JOHNSON: Carman's Whistle. BULMAN: PAVEL. BATCHELOR: Mounslers. Almains. HOLBORNE: Pavan. DOWLAND: Batell Galliard. HOLBORNE: Galliard. Julian Bream, lutanist. (RCA Victor, Soria Series, LD-2560\* \$5.98)

For the modern listener the lute has a melancholy magic that conjures up the past with astonishing vividness. I do not mean to imply that it is always sad, for it was, in its heyday, the instrument of dance, love, pride, playful-

ness and a thousand other inspirations. Shakespeare called it lascivious! But its power to transport us back 400 years brings with it a reminder of the transience of all things—even beauty.

That consummate artist, Julian Bream, in this collection of Elizabethan pieces once again reveals his sensitivity and exquisite taste, quite apart from his amazing mastery of this notoriously difficult instrument.

The accompanying booklet, illustrated with reproductions of paintings of the lute and its period, many in superb color, contains an admirable essay on *The Lute and Its Music* by Thurston Dart, who is not only one of England's ablest musicologists but himself a brilliant performer on the harpsichord and other old keyboard instruments. Mr. Dart reminds us that there are some 2,000 pieces for solo lute to be found in English sources alone for the period from 1540 to 1620. It is an ocean; let us hope that Mr. Bream will continue to bring us home treasures and mementos from it. RCA Victor and the Soria Series have done a splendid job.

—Robert Sabin

### Three Americans

LOEFFLER: Deux Rhapsodies: L'Etang (The Pool); La Cornemuse (The Bagpipe). Armand Basile, piano; Robert Sprengle, oboe; Francis Turpi, viola. McCauley, William: Five Miniatures for Flute and Strings. BARLOW, WAYNE: Night Song. Eastman-Rochester Orchestra, Howard Hanson conducting. (Mercury MG 50277\* \$4.98) (SR 90277\*\* \$5.98)

The music of Charles Martin Loeffler is not too widely played nowadays, except for, perhaps, his *Pagan Poem*. In a way, this is rather a pity, as his contribution to American music, while not in any sense trail-blazing, is at least important.

His idiom was European, as was that of all of his contemporaries (except, of course, Charles Ives). That his music does not sound "American" seems to act against his works; this is rather odd, as much "avant-garde" native music today is certainly heavily oriented towards the Donaueschingen / Cologne school and is mostly indistinguishable from European offerings.

Certainly the Deux Rhapsodies are very Chausson-esque. But, despite this, they are very beautiful music whose scoring realizes the fullest potentialities of the instrumental combination. Each Rhapsody takes its title from rather overripe French poems of the 19th century Imagist school. It would be best, on first hearing, to ignore these entirely, as the music stands by itself and does not need a literary crutch.

This is the second recording of these works; Columbia Records issued them about four years ago with Gomberg, Katims and Mitropoulos. I have not heard this disc, whose performers are names to be reckoned with. The present issue does have the advantage of very skillful stereo recording.

The reverse side offers two works, of which one, McCauley's *Five Miniatures*, says nothing new in a very dull manner. Wayne Barlow's *Night Song*, on the other hand, also says nothing

new, but in such a lovely and sinuously ingratiating way that it cannot fail to please.

All three works are well-performed and the second side is as successful in its stereo spaciousness as the first is in its intimacy.

—Michael Sonino

### Concertos from Browning

RAVEL: Piano Concerto in D for the Left Hand. PROKOFIEFF: Piano Concerto No. 3 in C. John Browning, pianist. Philharmonia Orchestra, Erich Leinsdorf conducting. (Capitol P8545\* \$4.98) (SP8545\*\* \$5.98)

John Browning's first orchestral recording for Capitol couples two important concertos of this century. Neither is a stranger to the Schwann catalogue, which even lists a performance by the composer (Angel COLH-34) in the case of the Prokofieff. Nevertheless, the works have not been previously paired, and they make a musically attractive addition to any broad-ranging record collection.

Mr. Browning faces the perils of both these virtuoso works with technique to burn, as well as the astonishing indigenous fervor of so many of our native pianists in 20th-century music. Ravel's rather chilly score finds him firmly poised from the outset. The opening movement rarely has sounded so sonorous, although the same soloist played it equally well two seasons ago with Bernstein and the Philharmonic. Brown-

ing further possesses the astringency required by the sinister, yet playful, march passages of the middle movement, and the necessary heart-on-the-sleeve sympathy for the major melodic moments.

By now, everyone knows that the Prokofieff Third is one of the lasting additions made to the concerto repertory in our century. The mastery of its solo line, the imagination of its scoring, and its freedom of melodic strengths are still cause for marvelment, and it is hard to realize that the Concerto is now 40 years old. Mr. Browning's endowments in this Prokofieff performance are, quite frankly, phenomenal, and they are beautifully supported here, as in the Ravel, by Erich Leinsdorf's subtle accompaniments with the ever-wonderful Philharmonia Orchestra. Capitol's recording, heard in the stereo version, has outstanding balance and clarity.

—John W. Clark

### Impetus

BRAMHMS: Concerto for Violin and Cello in A minor. Jascha Heifetz, violin; Gregor Piatigorsky, cello. Orchestra conducted by Alfred Wallenstein. (RCA Victor, Soria Series, LD-2513\* \$5.98) (LSD-2513\*\* \$6.98)

This is a physically beautiful set. The album is a sturdy, terra-cotta colored buckram sleeve containing a wonderful brochure chock-full of pictures and an illuminating essay by Karl Geiringer, the whole thing designed by Leo Lionni, art director of *Fortune*.

The performance, however, may not please a good many listeners. Wallenstein, Heifetz and Piatigorsky have taken a polishing cloth to the work and the ensuing brightness might be a trifle disconcerting to the dedicated Brahmsian. The tempos are swifter in this performance than in perhaps any other on the market. To this reviewer, this forward-moving impetus is extremely exciting.

The stereo recording is very clear, with the two solo instruments delicately outlined in aurally transparent layers against the orchestra.

This is a very youthful conception that is recommended for this very quality of freshness.

—Michael Sonino

### Three Times Three

BEETHOVEN: Trio in D major, Op. 9, No. 2. BACH: Sinfonias 3, 4, 9. SCHUBERT: Trio No. 2 in B flat major. Jascha Heifetz, violin; William Primrose, viola; Gregor Piatigorsky, cello. (RCA Victor LM 2563\* \$4.98) (LSC 2563\*\* \$5.98)

The A & R men at the classical division of RCA seem to have discovered, or rediscovered, the beauties of chamber music; there have been a number of fine ensemble releases issued in the past month or two, with more promised for the future. This must indicate that RCA has realized that the public buys good chamber music, as this company is not known for crusading adventuresomeness.

This record is a beauty. The three musicians perform with such love and feeling for the music that one feels that they are playing for the joy of it. Indeed, they must be, as the liner notes

say that they often get together on their own time for music-making sessions.

The Bach Sinfonias are the real find here. They are the Three-Part Inventions, not transcribed or arranged, but the parts merely assigned to the three players. What emerges is "new" Bach, sounding perfectly apt and not at all out of style. May one hope that all the Inventions will be recorded by the same artists? It would be a treat for so many of those whose appetites will be sharply whetted by these three beautifully served hors d'oeuvres.

The Beethoven and Schubert are both currently represented in the Schwann catalogue by one recording each, so that this release is triply welcome. The performances are well-nigh flawless, and the sound is warm and intimate. As both works are rather lightweight in content, this record might indeed be a perfect choice for that benighted individual who "does not care for chamber music."

—Michael Sonino

### Thrice-Familiar Concerto

RACHMANINOFF: Piano Concerto No. 2 in C minor, Op. 18. Leonard Pennario, pianist. Los Angeles Philharmonic conducted by Erich Leinsdorf. (Capitol P-8549, \$4.98\*) (SP-8549, \$5.98\*\*)

With 27 recordings (including an older monaural version by Leonard Pennario and the St. Louis Symphony under Vladimir Golschmann) of Rachmaninoff's thrice-familiar C minor Concerto available, one might well question the need for another. Capitol's latest release, while it may not be the most exciting extant, has much to recommend it in compensating musical values.

Conductor and soloist not only see eye-to-eye, but between them there is a fine give and take. Being more leisurely paced than most, their performance permits some niceties of detail work often glossed over in more virtuosic interpretations. By deftly skirting the borderline of sentimentality in the Adagio sostenuto, they make the movement hauntingly moving as well as tonally lovely.

The beauty and variety of Mr. Pennario's tone are noteworthy throughout. The orchestral sections sing and soar under Mr. Leinsdorf's direction. Sonically, the recording is one of Capitol's best. The monaural version, it seems to me, has a slight edge for quality and clarity of sound over the stereo.

—Rafael Kammerer

### Baroque Delights

Trumpet Music. FANTINI: Fanfares—Chiamata No. 3, Chiamata No. 6. PURCELL: Symphony from *The Fairy Queen*. STRADELLA: Sonata for Trumpet and Two String Orchestras. LULLY: *Carrousel Music* (1686). MONTEVERDI: Fanfare—*Sinfonia da Guerra* (from *Il Ritorno d'Ulisse in Patria*). J. F. K. FISCHER: *Le Journal de Printemps*—Suite No. 6. FETZOLD: *Ten O'Clock (Hora Decima)*—Sonata No. 30. Roger Voisin, trumpet. Kapp Sinfonietta, Emanuel Vardi conducting. (Kapp KC-9062\* \$4.98) (KC-9062-S\*\* \$5.98)

This newest record in Kapp's series of music for trumpet and orchestra is another brilliant success. Kapp has managed to keep up the level of musical content, and also to provide the



John Browning

Capitol Records



delighted listener with more unusual Baroque music for this combination, most of it recorded for the first time.

The two Fanfares by the 17th-century Italian Girolamo Fantini are so short that they are over before you realize that they have started. Their brevity is such that it is impossible to form an impression of the music.

The Purcell excerpt from *The Fairy Queen* is perhaps the most familiar work in the entire collection. A prelude to Act IV of the masque, it serves to introduce a "sunrise scene," and it is certainly the aural equivalent of the glories so beloved by Baroque theatre audiences.

The Stradella Sonata, with its two string orchestras, is a natural for stereo. It is also an extremely beautiful work. The slow movement is a wondrous vocalise for the soloist, while the last movement has as its main theme what seemed to me to be the old carol, *Bring a Torch, Jeannette, Isabella*, note for note.

The Lully is a delightful bit of horse-show music de luxe for the delectation of the Sun King's court—Baroque band music at its most infectious, with wonderful interplay between the woodwinds and brasses liberally spiced by the jaunty tympani.

The Monteverdi excerpt is a tantalizing bit that is far too short. It merely affords a mouth-watering glimpse of a late Renaissance pageant.

J. F. K. Fischer, according to the liner notes, may have been the main influence in Bach's mastery of the French style. The music is gay and smiling, but after two minutes the smile becomes quite stiff and vacuous.

After the surface glitter of Fischer's formula-music, the Petzold is like a soothing balm. It makes one long to hear this music played "on location," unwinding itself in the morning air from church towers.

The stereo recording is bright and dry, but not unpleasantly so. This disc is heartily recommended.

—Michael Sonino

## Music from Marlboro

**BRAMHMS:** *Liebesslieder Walzer*, Op. 52 (Benita Valente, soprano; Marlens Kleinman, contralto; Wayne Connor, tenor; Martial Singher, bass; Rudolf Serkin and Leon Fleisher, duo-pianists). **SCHUBERT:** "Der Hirt auf dem Felsen" (Benita Valente, soprano; Harold Wright, clarinetist; Rudolf Serkin, pianist). (Columbia ML 5636\* \$4.98) (MS 6236\*\* \$5.98)

**BRAMHMS:** Horn Trio, Op. 40 (Rudolf Serkin, pianist; Myron Bloom, horn; Michael Tree, violinist). **SCHUBERT:** "Auf dem strom," Op. 119 (Benita Valente, soprano; Myron Bloom, horn; Rudolf Serkin, pianist). (Columbia ML 5643\* \$4.98) (MS 6243\*\* \$5.98)

**SCHOENBERG:** *Verklarte Nacht* (Felix Galimir, Ernestine Briesmeister, violinists; Harry Zaratzian, Samuel Rhodes, violists; Michael Grebanier, Judith Rosen, cellists). **FAURÉ:** *La Bonne Chanson* (Martial Singher, bass; Richard Goode, pianist; Michael Tree, Philipp Naegle, violinists; Gaetan Mollier, violist; Michael Grebanier, cellist). (Columbia ML 5644\* \$4.98) (MS 6244\*\* \$5.98)

This new series of discs from Rudolf Serkin's "Republic of Equals" in Marlboro, Vt., boasts one of the finest recordings available of the Brahms Horn



Recording Session at Marlboro

Columbia Records

Trio and Schoenberg's *Verklarte Nacht*. Both were recorded with a remarkable sense of presence and liveness. The Brahms is a powerful performance with thrust and high emotional content, while the Schoenberg is elastic and beautifully played.

The vocal recordings are not in the same class with the instrumental. Martial Singher has a wonderful feeling for the words and sense of *La Bonne Chanson* (for instance, the way he sings the phrase "La lune blanche luit dans les bois") but his voice lacks its accustomed freedom and is occasionally unsteady. He performs the work in a string quartet version sanctioned by Fauré, if not arranged by him.

Benita Valente, a new young soprano, is heard in two Schubert instrumental songs—"Auf dem strom" and "Der Hirt auf dem Felsen." In such lengthy songs as these, a variety of color is needed which Miss Valente fails to supply. Her voice is thin and light, and is used unimaginatively in these two works.

The *Liebesslieder Walzer* are frequently earthbound and even sluggish at times. The piano parts are beautifully done, but it is the singing that fails to achieve the evocative quality needed in these pieces. —John Ardoin

## Liszt Recital

**LISZT:** Sonata in B minor; *Transcendental Etude* in F minor, No. 10; *Sonetto 104 de Petrarca*; *Hungarian Rhapsody* No. 12. Agustin Anievas, pianist. (ST/AND SPL 407\* \$4.98)

Agustin Anievas is another in the growing number of prize-winning young American pianists who have forged to the fore in recent years. A sensitive musician as well as a formidable technician, Mr. Anievas exhibits all the earmarks of a fine Liszt interpreter save one—he fails to generate the excitement that the *Lisztians* of the past did with such a piece as the 12th Rhapsody. Otherwise, his performances of these Liszt items are impressive in every way

—tonally, technically and musically. The Sonata, in particular, is given a beautifully shaded, freely rhapsodic yet tightly knit performance. The Etude is tossed off with amazing ease, and the pianist's singing tone, sculptured phrases and rhetorical pauses add dignity to the sentimental effusions of the *Sonetto*.

—Rafael Kammerer

## Rubinstein's Chopin Sonatas

**CHOPIN:** Piano Sonatas Op. 35 and 58. Artur Rubinstein, pianist. (RCA Victor LD 2554\* \$5.98) (LDS 2554\*\* \$6.98)

With this issue of the Chopin Sonatas (in Victor's Soria Series), Artur Rubinstein has recorded virtually all the major keyboard works of his countryman. (Still missing are recordings of the Etudes Op. 10 and 25.)

A new recording of the B minor Sonata is of special interest since there has not been a totally satisfactory performance of the work since the deletion of the William Kapell recording by Victor.

Mr. Rubinstein plays the Sonata broadly but directly. There is none of the high coloration of the Ashkenazy performance on Angel and there are many Rubinsteinesque variations of tempos within movements. Most of these (the development of the first movement played faster than the exposition; the melody of the third movement out of tempo with the introduction) are in the spirit of the piece and seem to work.

But in the final movement these quirks of tempo are disastrous to the music's drive. The chordal pattern beginning at measure 52 is misshaped and each time it recurs this becomes more pronounced and disturbing, especially as the scale passage that immediately follows is back in the original brisk tempo. There are other gives and takes in this movement which further impede the movement's thrust.

The recording of the B flat minor Sonata is most exciting in the first

movement, especially with Mr. Rubinstein's strong left hand octave punctuations. For me, only young Maurizio Pollini has solved the enigma of how to make the awkward final movement of this work effective. Mr. Rubinstein plays it at quite a clip but all at the same droning dynamic level except the final chords. —John Ardoin

## Second Time Around

RAVEL: *Daphnis et Chloé* (complete). Boston Symphony, Charles Munch, conductor. New England Conservatory Chorus, Lorna Cooke de Varon, director. (RCA Victor LM-2568\* \$4.98) (LSC-2568\*\* \$5.98)

This is the second time that Munch has recorded the complete Ravel score with the Boston Symphony. It is a glowing performance enhanced no end by stereo.

Munch has an obvious affection and affinity for the score, and this version is by far the best available today, and the only one in stereo. What really impresses one here is the high quality of the reading. This music is so richly scored that even a surface interpretation cannot fail to impress one, so that when a performance of this depth and scope is heard, the listener is left a bit glassy-eyed with surprise.

—Michael Sonino

## Chamber Music Delights

ERNST TOCH: String Quartet No. 10 (on the name "Bass"), Op. 28; String Quartet No. 13, Op. 74. American Art Quartet; Roth Quartet. (Contemporary 6008\* \$4.98) (S-8008\*\* \$5.98)

VERNON DUKE: Sonata in D for Violin and Piano; Etude for Violin and Bassoon; *Souvenir de Venise* for Piano; *Parisian Suite* for Piano. Israel Beker, violin; Don Christlieb, bassoon; Vernon Duke and Natalie Ryshna, piano. (Contemporary 6007\*, \$4.98) (S-8007\*, \$5.98)

This record should delight any lover of modern chamber music. Ernst Toch is a master of rhythmically and melodically meaningful string counterpoint, these works of 1921 and 1954 are among his best, and the performances are superb.

Toch is also addicted to thematic conundrums, to judge from his own album notes. But you would never know it from listening to this flowing and strongly dramatic music — which should be an object lesson to the more mechanically obsessed of our serial writers. Toch seems simply to take a "prefabricated" idea, whether it be the B-a-s-s motif (after his cousin, John Bass) or a 12-tone row with an initial jab at Bach's *Musical Offering*, and toss it without more ado into the hopper of his subconscious free fantasy.

Actually, his Opus 74 makes free use of a large number of different 12-tone rows, yet its orientation is resolutely tonal, its chromaticism always in dynamic motion, never static. This feeling of fresh air on Serial Row is enhanced by the wide-open stereo sound captured by engineers Holzer and Durnann.

This is the second of Contemporary Composers Series records devoted to the music of Vernon Duke, formerly Vladimir Dukelsky. If you want to

## OF THINGS TO COME . . .

Although Sviatoslav Richter is not scheduled to perform in the United States this season, he will be very much in evidence on records. During the pianist's first visit to Great Britain last July, he fulfilled studio dates for three different English labels: EMI (Angel), Philips (Columbia), and Deutsche Grammophon. Obviously, Mr. Richter does not hold with the usual recording terms of contractual exclusivity.

With Kiril Kondrashin conducting the London Symphony Orchestra, Richter recorded the two Liszt Concertos for Philips. It was in these works that the Soviet artist finally conquered London after three less than universally acclaimed recital appearances.

For the same label, Richter was joined by his countryman, cellist Mstislav Rostropovich, for Beethoven's Sonata No. 3 in A. The EMI repertoire was also, in part, Beethoven: the D minor Sonata, Op. 31, No. 2, which will be coupled with the Schumann Fantasia. DGG promises to come up with what may prove to be the best seller among all new Richter issues: a solo recital that includes several Debussy Preludes, the Chopin A flat Ballade, a Haydn sonata and Prokofiev's 8th Sonata.

Mr. Rostropovich was about as active as Mr. Richter during the same period in England. London Records invited him to record Benjamin Britten's new Cello Sonata, premiered at the Aldeburgh Festival this summer, with the composer at the piano. The pair also recorded the Debussy Cello Sonata.

Rostropovich then turned from the cello to the piano for a Philips release that will feature his wife, Galina Vishnevskaya. The program features the Mussorgsky *Songs and Dances of Death*, as well as songs by Tchaikovsky and Prokofiev.

In America, Victor has announced the signing of Eric Friedman, the young American violinist pupil of Jascha Heifetz. Mr. Friedman already has made his first recording, the Bach Double Violin Concerto, with Heifetz collaborating. Sir Malcolm Sargent directs an English orchestra (unidentified) for the release.

Eleanor Steber's ST/AND company has two important items due this fall. In a solo recital, Miss Steber has recorded the Seven Songs of Alban Berg, a Rameau cantata, and Bach's *Jauchzet Gott*. With endorsement from the Ditson Foundation, the soprano is joined by three other American singers, Mildred Miller, John McCollum and Donald Gramm, for performances of contemporary American art songs—a most welcome addition to the catalogue.

Vanguard offers another bow to new music with its premiere recording of Remi Gassman's *Electronics*, the con-

troversial Balanchine novelty.

An extra Beecham dividend is due this month from Capitol. In addition to the previously promised stereo *Hel-denleben*, the company announces Beecham's *Favorite Overtures*, two each by Rossini (*La Gazza Ladra* and *La Cambiale di Matrimonio*), Mendelssohn (*A Midsummer Night's Dream* and *The Fair Melusina*), and Berlioz' *Corsair*.

Command Records, previously devoted to popular titles only, is branching out in the classical field, with an initial list of six stereo discs. William Steinberg conducts the Pittsburgh Symphony in Brahms and Rachmaninoff symphonies; Pierre Derveux and the Colonne Orchestra of Paris in Ravel, Rimsky-Korsakoff and Tchaikovsky works; and Andre Vandernoot in *Pictures at an Exhibition* with the French Conservatory Orchestra.

*Dial Notes:* Things are stirring again with the NBC Opera Company. In its 13th season of television opera, the organization will add Montemezzi's *The Love of Three Kings* to its repertory, for performance Feb. 25. The other three productions for 1961-62 are all repeats from the past: *Don Giovanni*, with Leontyne Price and Cesare Siepi; the traditional Christmas Eve *Amahl*; and *Cavalleria Rusticana*.

NBC will also again carry the Bell Telephone Hour series on alternate Fridays, beginning Sept. 29. On Oct. 13, Jan Peerce and Gianna d'Angelo are scheduled for a scene from *Rigoletto*. The same program will include a pas de deux from *The Nutcracker*, danced by Jacques d'Amboise and Milan's Carla Fracci. The following fortnight, Oct. 27, is built around famous trios: Phyllis Curtin, Nicolai Gedda and Theodor Uppman will contribute a *Fledermaus* sequence, and three dancers of Les Grands Ballets Canadiens will perform the pas de trois from *Swan Lake*.

CBS again will offer the New York Philharmonic under Leonard Bernstein. This year's plans already specify a minimum of seven concerts, four to be in the familiar Young People's series. All seven are sponsored—always a healthy sign.

The only additional material for the three Bernstein "specials" is the Philharmonic visit to Japan, which was extensively filmed last spring on the scene.

CBS-Radio will again carry the Saturday evening Philharmonic broadcasts from Carnegie Hall, commencing Sept. 30. The first six programs of this 32nd year of the broadcasts will carry Mr. Bernstein's cycle emphasizing the musical ties between France and the United States. Later in the winter, there will be another six-week period called "The Teutonic Approach," with the *St. Matthew Passion* as a special event.

—John W. Clark

hear a fine technique applied to a barrage of Continental small talk, beautifully played and reproduced, try this. Mr. Duke has a basically witty and entertaining mind. But, like the late Mr. Rachmaninoff, he can be a musical chatterbox; and the record's extreme stereophonic separation of piano and violin, for example, simply suggests two chatterboxes instead of one.

the one- or two-minute miniatures in the *Parisian Suite* are quite charming.

On the cover, Mr. Duke has another little chat on the miseries of a composer's concert life and the comparative joys of recording, which, is, to my mind, more to the point than the music itself.

—Jack Diether

## Screams and Whispers

BERG: *Lyric Suite*. WEBER: *Five Pieces*, Op. 5; *Six Bagatelles*, Op. 9. Juilliard String Quartet: Robert Mann and Isidore Cohen, violins; Raphael Hillyer, viola; Claus Adam, cello. (RCA Victor LM-2531\* \$4.98) (LSC-2531\*\* \$5.98)

Not only does this masterly recording offer three masterpieces of modern chamber music, but it provides a fascinating contrast in temperament, style and texture.

Berg's *Lyric Suite* does not need the famous quotation from *Tristan und Isolde* to be recognized as part of the Wagnerian heritage, via Schoenberg. But what matters is not the style or direction of the work (we are far too dogmatic about such things, these days). What matters is its intrinsic beauty, its marvelously-wrought chromatic texture, its poignance, its overwhelming human eloquence. No wonder Anna Sokolow found inspiration in it for a superb modern dance work! The Juilliard Quartet makes us forget the tremendous technical challenges of the music in a performance that flows inevitably from start to finish. Only inspired musicians could play thus.

Whereas the Berg sometimes almost screams at us in its intensity, the Webern is a thing of whispers, sudden illuminations, lightning flashes, infinitely



Anton Webern

Columbia Records

## VANISHING LPs

Each month the Schwann record catalogue marks LPs which are being discontinued by the manufacturers. MUSICAL AMERICA presents a selective list of those LPs to be deleted which we regard as irreplaceable for artistic and/or historical reasons. We urge readers to acquire these discs while copies may still be found. (\* indicates monophonic recording; \*\* indicates stereophonic recording.) —The Editor

SAMUEL BARBER: *Vanessa* (complete). Steber, Gedda, Tozzi, Elias, Mitropoulos. (RCA Victor LM 6138\*) (LSC 6138\*\*)

Although a two LP set of excerpts will still be pressed of *Vanessa*, this is the only complete recording of the work.

SAMUEL BARBER: *Cello Sonata*. HINDEMITH: *Cello Sonata*. Piatigorsky and Berkowitz. (RCA Victor LM 2013\*)

The finest recording of the Barber Sonata and the only recording of the Hindemith Sonata (1948).

evocative hints. The brevity of these pieces (many of them less than a dozen measures long) is part of their esthetic plan and therefore never startles or disappoints the listener. Chinese and Japanese poetry offers parallels to such a condensed expression, perfect in itself.

This recording in itself would be enough to give the listener a solid grasp of many of the new textures and ideas of development which have revolutionized chamber music. But, long before the unprepared music-lover has grasped the structural plan and details of these works, he will sense the spiritual grandeur and human depth of the composers. Once again, the Juilliard Quartet identifies itself with the music.

Congratulations should also go to Peter Dellheim and Edwin Begley, producer and recording engineer, respectively, of this recording. It must have been extremely difficult to capture such a wide range of dynamics, volume and color.

—Robert Sabin

## Dark Elegies

BERG: *Three Pieces for Orchestra*, Op. 6. SCHOENBERG: *Begleitungsmusik zu einer Lichtspielszene*, Op. 34. WEBER: *Six Pieces for Orchestra*, Op. 6. Columbia Symphony, Robert Craft conducting. (Columbia ML-5616\* \$4.98) (MS-6216\*\* \$5.98)

Robert Craft, born in 1923 and brought up in the modern and not the ancient world of music, is best known through his close association with Igor Stravinsky. But, like the master himself, he is an eager and inquiring spirit, not a bigot, and he has made himself one of the most penetrating and persuasive students and interpreters of Schoenberg and his two greatest disciples, Berg and Webern.

No one is more aware than Mr. Craft of the great differences between these three masters, and he has obviously approached each one on his own terms. He is also a realist; he knows that one must understand the text in

PAUL CRESTON: *Symphonies No. 2 and 3*. National Symphony, Howard Mitchell. (Westminster 18456\*)

Two works of major dimensions by a leading American composer.

HENRI DUPARC: *Complete Songs*. Leopold Simoneau. (Westminster 18788\*)

The only LP in the current catalogue devoted to music of Duparc.

The Art of Rosa Ponselle: *Arias and Songs*. (Camden CBL 100\*)

An irreplaceable two-LP set by one of the world's finest singers recorded at the height of her vocal splendor.

Amelita Galli-Curci in Bellini and Donizetti Arias. (Camden 410\*)

This LP was the only one in the current catalogue devoted entirely to Galli-Curci, an incomparable interpreter of Bellini and Donizetti.

Ezio Pinza Sings Italian Songs. (Camden 539\*)

A majestic LP of 17th and 18th-century classic Italian Airs by a master of bel canto.

John McCormack in Opera and Song. (Camden 512\*)

Another Camden fatality — some of McCormack's finest discs.

order to comprehend the spirit of these composers. How refreshing is his program note for the Schoenberg piece! It takes us bar-by-bar, phrase-by-phrase through a passage, showing exactly how the music is conceived and put together. Yet it also contains a brilliant discussion of the psychological and stylistic aspects of the work.

Mr. Craft has a very interesting comment apropos his approach to the Berg *Three Pieces*: "The quality of Berg, his hyper-Baroque preoccupation with the mathematics of form, and the 'free speech' of his Romantic pessimism are expressed in the 'inconsistencies' of his directions to the performer. He will cover the music with indications for extremely fine nuances of tempo—*quasi ritenuto* is one of them—yet never commit himself to a metronome mark. This may be explained as the desire not to impose mechanical limits on his interpreter, but it is also a reason why to the interpreter he is so endlessly fascinating."

All three of these performances are notable for their sensitive and analytical perception of the peculiarities of texture of each composer and for their lucidity. Mr. Craft (in his early days a little pedantic as an interpreter) is now emotionally eloquent as well as intellectually sure of himself. And all three works are unusually accessible. Get these "dark elegies" of a dying world and you will soon find that their challenging sounds take on a familiar and communicative shape.

—Robert Sabin

## Sense and Sensitivity

Schubert: *Symphony No. 8 in B minor*; *Symphony No. 5 in B flat major*. Chicago Symphony, Fritz Reiner, conductor. (RCA Victor LM-2516\* \$4.98) (LSC-2516\*\* \$5.98)

Schubert's Fifth Symphony is the last of a group of four written between 1811 and 1816. It is scored for a small



orchestra (no trumpets or drums), and is classic in mold (the third movement, for instance, is a minuet rather than a scherzo) and in style. While there are fewer of the harmonic twists than we associate with the later Schubert, there is a preoccupation with melody and a certain urbanity that distinguish this music from its contemporaries. The serenely slow, long and unruffled second movement is particularly Schubertian, and a beauty it is.

The strings in this recording sound pared down to match the rest of the orchestra and, indeed, the character of the music, which makes for a nicely authentic feeling. The performance is lovingly conceived, rendered and recorded. Tempos are brisk; this is beneficial to the Andante, which is never allowed to become flaccid, but it gives a curious, almost foreshortened feeling to the finale, which moves at a breakneck, though exciting, clip.

The *Unfinished* is given an understated and restrained reading, the rare kind of performance where conductor and orchestra seem to take a back seat in order to let the music speak for itself. This sensible and sensitive approach does wonders for this overly familiar piece, which emerges once again as what it joyfully is—a masterpiece. —Michael Brozen

## Frenchman's Wagner

WAGNER: Overture to *Rienzi*; *Magie Fire Music* (from *Die Walküre*); Overture to *Der fliegende Holländer*; Introduction to Act III, Dance of the Apprentices, and Procession of the Mastersingers (from *Die Meistersinger*). Detroit Symphony Orchestra. Paul Paray conducting. (Mercury MG-50232, \$4.98\*)

Although this repertory hardly cries out for new recording (especially since the appearance of the incredible Klemperer set on Angel some months ago), there is solidity and glow in Paray's approach that merits respect. There are few French-born conductors who do so well with this kind of music, but Paray knows the secret of distinguishing Wagner from Franck, and has imparted this sense to his excellent and still-improving orchestra.

In the *Rienzi* Overture he somewhat surpasses Klemperer, to my taste, in getting the music off the ground. This treatment makes one more aware of Wagner's debt to Meyerbeer; Klemperer's more robust treatment makes one more aware of the Wagner still to come. Both approaches are certainly valid, but Paray's is more fun. The *Flying Dutchman* Overture is the least satisfactory band on the new disc; one sees the poor fellow a-sail during a small summer squall on Lake Huron, while Klemperer gets him into the Atlantic at its worst.

The recording is excellent in the Mercury tradition, which is a little too brightly-lit for listening in close quarters, but quite prodigious at full volume. Exactly why the photograph of a lute nestled amid trailing ivy is apposite for the cover of this record is beyond me. —Alan Rich

## Gone with the Winds

Wagner for Band. Arr. Winterbottom: Prelude to Act III and Bridal Chorus (from *Lohengrin*). Arr. Godfrey: Entry of the Gods into Valhalla (from *Das Rheingold*). Arr. Cailliet: Elsa's Procession to the Cathedral (from *Lohengrin*). Arr. Grabel: Overture to *Rienzi*. Arr. Godfrey: Good Friday Music (from *Parsifal*). Eastman Wind Ensemble, Frederick Fennell, conductor. (Mercury MG 50276\* \$4.98) (SR 90276\*\* \$5.98)

This is an extraordinarily absorbing record for several reasons: in the first place, these transcriptions are for the most part so skillfully made that one is hardly ever conscious of the fact that they are band arrangements; secondly, that the performances are of such a fine quality that they can hold their own with any other disc of Wagnerian excerpts on the market (and Fennell is an excellent Wagner conductor); and, thirdly, that the Ensemble's sound is highly exciting.

As the Wagnerian orchestra is very heavy on the woodwinds and brasses, the arranger's task is made a bit easier at the outset. All of the arrangements are presumed to be the best available, and I can hardly imagine that they could have been improved upon. However, a harp has been added where none existed in the published arrangement, to the *Rheingold* and *Lohengrin* extracts. This is perfectly defensible, as it does help the texture of the works.

This record should certainly be followed by a second one containing Wagner's four isolated marches (*Huldigungsmarsch*, *Kaisermarsch*, *Nibelungsmarsch* and the *American Centennial March*), some of which he even scored for band himself, and none of which has been available on records for at least 20 years.

Mercury's stereo is slightly wallbending in its opulence, which is as it should be in a band record.

—Michael Sonino

## Opera and Karajan

VERDI: *Aida*. Ballet, Act II. MUSSORGSKY: *Kho-vantschina*, Dances of the Persian Slaves. BORODIN: *Prince Igor*, Dance of the Polovtsian Maidens. PONCHIELLI: *La Gioconda*, Dance of the Hours. WAGNER: *Tannhäuser*, Venusberg Music. Philharmonia Orchestra, Herbert von Karajan conducting. (Angel 35925\* \$4.98) (S35925\*\* \$5.98)

The Venusberg extract is the best thing here, although I miss the sound of the Sirens. (Who knows what future great English voices might have filled in here? It wasn't so long ago that Joan Sutherland was performing a qualified Elisabeth for Covent Garden.) However, with the catalogue still lacking a decent *Tannhäuser* until Angel's promised November entry, it is a pleasure to have any of Wagner's sorcery at all. Ponchielli's tireless clock-watchers disport themselves at a good clip, and the Mussorgsky Persians are welcome from any conductor's hands. This is hardly the kind of music to engross Mr. von Karajan, and as a release it must amount to background listening, pleasant as it is. The skips between countries and idioms will often defeat just this kind of issue, however decent the level of delivery. —John W. Clark



Vanguard Records

Anton Heiller

## Mighty Rameau

The Virtuoso Harpsichord. Rameau: *Le Rappel des oiseaux*; *Musette en rondeau*; *Les Sauvages*; *La Poule*; *L'Enharmonique*; *L'Egyptienne*; *Les Nials de Sologne*, with two Doubles; *Les Cyclopes*; *Les Trois Mains*; *Tambourin*; *Gavotte in A minor*, with six Doubles; *Prelude in A minor*; *Les Tourbillons*; *La Villageoise*. Anton Heiller, harpsichordist. (Vanguard, BG 614\* \$4.98)

Powerful, impassioned, full of gorgeous harmonies and rich sounds, the harpsichord music of Rameau retains all its freshness for us today. And it is the vigor, the noble proportions, the inexorable rhythms of this music that Anton Heiller captures most successfully in this recording.

Mr. Heiller, who is professor of organ at the Vienna Academy of Music, is also a distinguished composer. He has done a remarkably virile and majestic recording of the Handel Suites for Vanguard.

What one misses here, especially in such works as the *Musette en rondeau*, is the sensuous magic, the suppleness of phrasing, the subtle colors of registration with which the divine Landowska used to play these pieces. But if he is a bit square-toed and literal at times, Mr. Heiller is a superb technician and a musician of high rank.

—Robert Sabin

## Lieder ohne Leiden

Best Loved German Songs. SCHUMANN: *Die Bel-den Grenadiere*; *Der Nussbaum*. BRAHMS: *Sandmännchen*; *Ständchen*. SCHUBERT: *Lachen und Weinen*; *An die Musik*; *An Sylvia*. LISZT: *O Lieb', so lang du lieben kannst*; *Die Lorelei*. REGER: *Maria Wiegenlied*. BEETHOVEN: *Die Ehre Gottes aus der Natur*; *Ich Liebe Dich*. SCHÜCHER: *Die Lorelei*. WOLF: *Epiphanias*; *Schlafendes Jesuskind*. MOZART: *Das Veilchen*. Orchestral accompaniments arranged by Robert Schollum. Erich Kunz, baritone. Vienna State Opera Orchestra. Anton Paulik conducting. (Vanguard VRS-1063\* \$4.98) (VSD-2086\*\* \$5.98)

This is the fifth in Vanguard's series of German songs performed by Erich Kunz. The others were devoted to university songs, but this disc is a collection of Lieder which have attained such popularity that they might almost be considered folk songs. In fact, if an-

other company—a very large one, but no names!—had issued this, they might well have called it *Lieder for People Who Hate Lieder*, or, to be *echt Deutsch*, *Lieder ohne Leiden* (excuse it, please).

Mr. Kunz acquits himself very well here; he is not the most subtle of Lieder singers, but then, these are hardly the most subtle of Lieder. An interesting comparison on the record may be made between the well-known setting of *Die Lorelei* and Liszt's version. The venerable abbé, who never left well enough alone if he could possibly help it, has set Heine's simple ballad in an over-dramatic and supercharged manner that serves only to make it silly when heard after Silcher's sweetly sentimental and beloved setting.

The orchestral accompaniments by Robert Schollum are neat but not gaudy, and the sound is smooth and spacious. —Michael Sonino

## Complete Giselle

Adam: *Giselle* (Complete). London Symphony, Anatole Fistoulari conducting. (Mercury OL2-111\* \$9.96) (SR2-9011\*\* \$11.96)

Continuing their admirable policy of recording all the major multi-act ballets in the repertoire, Mercury presents us now with *Giselle*, in as complete a performance as is available on records. The Angel version differs slightly and does not contain as much music. Nonetheless, Mercury has seen fit to trim No. 12 (*The Willis' Pursuit of the Peasants*), which is never performed nowadays.

Fistoulari's performance is, of course, an idealized one. All the tempos are as written, which is something never heard at actual performances, where the dancers' physical movements must be catered to.

His realization of the score is most perceptive; he approaches it as an opera without words, which is just what Adam and Gautier had in mind. The Bellini-esque melodies take wing here and convey a dramatic urgency that is rare in an orchestral performance of this overpopular score.

The engineering is adamant in its brilliance: perhaps overly so, as no live performance could ever convey the depth and clarity heard on the records. Especially felicitous is the engineering in the solo instrumental obbligatos, where the strings are allowed to retain the burr that emanates from their overtones. The stereo effects are well spread out and there is no undue separation.

The album contains an informative essay and plot analysis by Cyril Beaumont. It also states that *Giselle* completes Mercury's task of recording the balletic "big six"—*Swan Lake*, *Sleeping Beauty*, *Nutcracker*, *Sylvia* and *Coppelia*. Might one hope that they will next turn to lesser-known scores, such as the new Royal Ballet version of *La Fille Mal Gardée*, and to the extended Prokofiev works?

—Michael Sonino

## Emphasis on Igor

BORODIN: Polovtsian Dances (from *Prince Igor*); Symphony No. 2 in B minor. Vienna Philharmonic and Chorus of the Society of Friends of Music in Vienna, Rafael Kubelik conducting. (Capitol G7249\* \$4.98) (S7249\*\* \$5.98)

Capitol chooses to emphasize the *Prince Igor* excerpts over the Second Symphony, which covers three-quarters of the playing surface in this issue. The *Igor* music seems to justify the merchandising emphasis: it is better performed (in Russian? A sharper ear will have to decide), and for all its familiarity, it probably is better music. The pace is right, the Vienna musicians play it with full glamor and tonal opulence, even in the monaural presentation, and Mr. Kubelik gives it far more propulsion than he brings to the Symphony, which in truth is beginning to fade with surprising speed.

—John W. Clark

## Ingratiating Music

BRAMHNS: Quintet for Clarinet and Strings in B minor, Op. 115. Budapest String Quartet, David Oppenheim, clarinet. (Columbia ML-5626, \$4.98\*)

This Quintet, to my mind one of the most ingratiatingly mellow of all Brahms's works, receives a finely delineated and exquisitely balanced performance. The present recording has no serious competition in the catalogue except for the Kell performance with the Fine Arts Quartet, recorded for Decca some 10 years ago. The Columbia version has the advantage of crystal-clear sound and quiet surfaces.

Oppenheim's performance misses at times the gracious quality of Kell's, but the Budapest Quartet gives a more finely grained reading than does the Fine Arts Group. —Michael Sonino

## Brother and Sister

BEETHOVEN: Sonata No. 5 in F major, Op. 24 (*Spring*); Sonata No. 9 in A major, Op. 47 (*Kreutzer*). Yehudi Menuhin, violinist; Hephzibah Menuhin, pianist. (Capitol G7246\* \$4.98)

The musical appeal of these Menuhin performances overrides the occasionally attenuated violin tone of the famous virtuoso. Mr. Menuhin seems to have become more interested in music than in technique, and the loss is minor, for both of these performances have the firm source of affection for the scores and devotion to the composer. Hephzibah Menuhin's playing is orderly, skillful and beautiful to hear.

—John W. Clark

## Bucolic Listening

SCHUMANN: *Papillons*, Op. 2; *Waldscenen*, Op. 82; *Symphonic Etudes*, Op. 13. Robert Casadesu, piano. (Columbia ML-5642, \$4.98\*)

If any music is appropriate for bucolic summer listening, this lovely Columbia issue is it. M. Casadesu gives evocative, poetic and controlled performances of the first two works, but, alas, a rather restrained reading of the *Symphonic Etudes*.

The *Waldscenen* here are more Bois

de Boulogne than Black Forest, and the butterflies therein equally Gallic; it is a valid and enjoyable interpretation. Unfortunately it does not work as well in the *Etudes*, which are, nonetheless, very well played. —Michael Sonino

## Check List

✓ VERDI: Highlights from *Aida*. Callas, Tucker, Barbieri, Gobbi, Serafin. (Angel 35938\* \$4.98.)  
ROSSINI: Highlights from *The Barber of Seville*. Callas, Gobbi, Alva, Zaccaria, Ollendorf, Galliera. (Angel 35936\* \$4.98) (S-35936\*\* \$5.98)

Two LPs extracted from one of Callas' best recordings (*The Barber*) and one of her most uneven (*Aida*).

—J. A.

✓ STRAUSS: *Ein Heldenleben*. Anshel Brusilov, violinist. The Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia ML 5649\* \$4.98.) (MS 6249\*\* \$5.98)

A lush, sweeping performance, beautifully recorded, of this sprawling score.

—J. A.

✓ PONCHIELLI: *La Gioconda*, excerpts. Callas, Cossotto, Campanez, Ferraro, Cappuccilli, Votto conducting. (Angel 35940\*\* \$5.98)

LP of excerpts by the finest *Gioconda* today, Maria Callas. Unfortunately, supporting singers are only routine and not in a class vocally or dramatically with Callas.

—J. A.

✓ GLAZUNOFF: *The Seasons*. Concert Arts Orchestra, Robert Irving conducting. (Capitol SP8551\* \$4.98)

A lush, lavish score in the Petipa tradition . . . aristocratically conducted . . . the orchestra is not so lush, but adequate.

—R. S.

✓ SCHUBERT: Piano Quintet in A major (*Trout*). Artur Schnabel, pianist, and the Pro Arte String Quartet. (Angel. Great Recordings of the Century, COLH 40\* \$4.98)

A gloriously fresh and definitive performance . . . Schnabel is like an eager thoroughbred, and the strings both sing and dance.

—R. S.

✓ DELIBES: Ballet Music from *Coppelia* and *Sylvia*. Robert Irving conducting the Philharmonia Orchestra, Violin Solo: Yehudi Menuhin. (Capitol SG7245 \$5.98\*\*)

Rousing selections from the two famous Delibes ballets, appealingly performed.

—J. W. C.

✓ *The Immortal Victor Herbert*: Robert Shaw Choral and Orchestra; Arrangements by Robert Russell Bennett. Sara Endich, soprano; Florence Kopleff, contralto; Mallory Walker, tenor; Calvin Marsh, baritone. (Victor LM 2515 \$4.98\*) (LSC 2515 \$5.98\*\*)

Sara Endich's *Kiss me again* and Florence Kopleff's *Thine alone* make one believe a Herbert revival may be just around the corner.

—J. W. C.

✓ FAURE: Quartet No. 1 in C minor. SCHUMANN: Quartet in E flat major. Leonard Pennario, pianist, with Eudice Shapiro, violinist, Sanford Schombach, violist, Victor Gottlieb, cellist. (Capitol SP8558 \$5.98\*\*) (P8558 \$4.98\*)

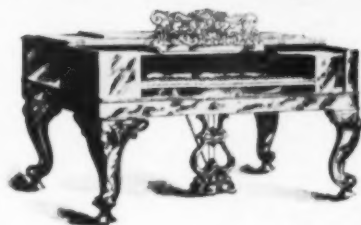
The Fauré Quartet is sonorously and beautifully performed . . . the Schumann is performed with less felicity, but the fault lies not in the players but in the score . . . the sound is remarkably conducive to listening.—J. W. C.

✓ BERLIOZ: *Symphonie Fantastique*. The Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia ML 5648\* \$4.98) (MS 6248\*\* \$5.98)

It is a tale full of sound (magnificent) and fury (at times neighbor-provoking in its intensity) told by the admirable Philadelphians.

—M. S.

# Researcher's Paradise



Jacob Eisenberg has devoted a lifetime to assembling materials for his recently completed history of the piano  
—By Rafael Kammerer

Housed in a modest but spacious apartment in Cliffside, N. J., there is what may well be one of the largest private collections of rare books on music to be found anywhere. Gathered together over a period of many years, from many quarters, these books have furnished the inspiration and source material for a recently completed history of the piano, *Romance of Keys and Tones*, by the owner of the collection, Jacob Eisenberg.

Besides the 1,500-odd books of rare, old and modern vintage, some of which date back 300 years or more, that are neatly stacked on wall-to-wall and floor-to-ceiling bookshelves — bookshelves which Mr. Eisenberg himself built — there is also a picture collection of some 15,000 items: etchings, engravings, lithographs, water colors and photos that Mr. Eisenberg has accumulated to illustrate the book. There are also original designs and drawings of his own. All of these he has photographed, developed and printed himself. All, too, have been neatly wrapped, indexed and catalogued.

Indeed, everything in the library — which also serves as Mr. Eisenberg's study and workshop — is a model of neatness and order.

Despite his penchant for meticulous workmanship, Mr. Eisenberg is a friendly, easy-going, quiet-spoken man

who wears his scholarly attributes lightly. Born in Alton, Illinois, shortly before the turn of the century, Mr. Eisenberg has had a long, active and varied career as a professional musician, piano teacher, lecturer on music, adjudicator at piano playing contests, and as author and editor.

He has been a frequent contributor to leading musical journals and is author of *Natural Technics in Piano Mastery*, which in turn was an outgrowth of a previous book, *Weight and Relaxation. The Pianist*, a collection of familiar and beloved piano pieces, which he edited and annotated in 1941, still sells consistently well.

He has written many pamphlets on musicological subjects, among them one on *Virdung's Keyed String-Instruments*, in which he proves that an engraving in Virdung's work, which experts for 450 years considered wrong, was not, in fact, an error at all.

For such and other scholarly researches, Mr. Eisenberg was recently made a Life Fellow in the International Institute of Arts and Letters, whose headquarters are in Lindau-Bodensee, Germany.

The *Romance of Keys and Tones* traces the evolution of keyboard instruments from antiquity to the present. Mr. Eisenberg believes that his ability to "live in the past" and to put himself

"in the place of the people" he writes about enables him to view the problems encountered by the ancients in developing their musical instruments "from their angle and their knowledge" rather than from the hindsight of our 20th-century knowledge. "They built on what they knew, not what we know," he says.

*Romance of Keys and Tones* comprises 15 separate histories of musical development in various fields, each of which is limited to the part it played in the evolution and development of the piano. The story of the piano runs through the histories like a thread binding them together.

The information contained in the book did not come exclusively from learned treatises on music. Much of it was gleaned from the literatures of the world: from ancient Chinese writings and classical works of antiquity, as well as from more modern sources.

Much of it was gathered in the field at first hand. In 1955-57, Mr. Eisenberg made a 17,000-mile tour of this country. He visited leading piano factories, sawmills that manufacture lumber for pianos, action makers, felt manufacturers, iron foundries, and other factories where piano parts are made. He also studied ancient instruments in museums and libraries.

Writing a history of this kind, Mr. Eisenberg found, was often a matter of "correcting errors that have been handed down from one author to another." Unwilling to take any statement on faith or hearsay, he has tracked down all facts to their "original sources and to the limits of knowledge of the original sources."

Asked when he found time for all this, Mr. Eisenberg replied: "Oh, it's been a 24-hour-a-day proposition. I started to write the book in 1939 and it was ready for publication around 1941. But I wasn't satisfied with it. There were certain things that I felt needed further rechecking and I saw the need for additional expansion. I haven't worked on it steadily. I've dropped it from time to time, even thought of abandoning it entirely on occasion. Now that it is completed, I hope it will be accepted. Whether it is or not, I believe the book will stir up considerable controversy since I have demolished some 'sacred cows' along the way."

Although the *Romance of Keys and Tones* is a scholarly work, Mr. Eisenberg has written it primarily for the layman, the music lover and the student, rather than for the professional musician. The latter should, however, find much of interest in it.

As to what future developments may be in store for the piano, Mr. Eisenberg would not hazard a guess. "As a matter of fact," he remarked, "it beggars the imagination to conceive of any development. My guess is that any 'improvement' would tend to lessen, not enhance, its artistic effectiveness. I believe any future progress must take the form of evolution rather than betterment."



# --- publishers row ---

## Fokine Memoirs

**FOKINE: *Memoirs of a Ballet Master*.** Translated from the Russian by Vitale Fokine. Edited by Anatole Chujoy. (Little, Brown & Co., Boston, \$7.50, 318 pp. illustrated)

With The Leningrad Kirov Ballet (formerly The Maryinsky Ballet) in our midst, this posthumous memoir of choreographer Michael Fokine (1880-1942) forges a link with both the past and the present world of ballet. *Chopiniana*, as Michael Fokine's most famous ballet is called in Russia, is known to us more simply as *Les Sylphides*. It was given its world premiere at the Maryinsky Theatre on March 21, 1908, with Anna Pavlova dancing its Waltz. It entered the repertory of Ballet Theatre the year of its founding, 1939, when it was also staged by Fokine.

Michael Fokine was one of the great figures of Russian ballet in the 20th century, and his reforms, innovations and choreography were of greater importance to the field of ballet in the first quarter of this century than those of any other choreographer. The story is all here, told vividly and with fascinating detail, from his student days in The Imperial Theatre School through his richest productive period with the Diaghilev company and his departure from Russia in 1918.

All of this is told in Fokine's own words, filling the first 218 pages of the volume, and his growth as an artist and choreographer makes for as exciting reading as Tamara Karsavina's memorable *Theatre Street*. Fokine's personal views of Diaghilev, Nijinsky, Pavlova and Stravinsky, to name but a few, are candid, to say the least. More important, perhaps, is the creator's view of his choreography for *Petrouchka*, *Carnaval*, *Le Spectre de la Rose* and *Firebird*.

Arriving in America in 1919 with his wife and son, the Fokines settled permanently here in 1921. From that time onwards, however, he had no permanent connection with a ballet company and during the last two decades of his life he obviously became embittered and frustrated. One of his greatest dislikes here was the American modern dance in general, and, in particular, Martha Graham. Unfortunately, Mr. Fokine's son has chosen to reproduce an article (translated in this book as *A Melancholy Art*) that Michael Fokine wrote for a New York Russian newspaper in 1931. (Interestingly enough, Winthrop Palmer also reprinted this article in her book *Theatrical Dancing in America*, published in 1945. Mrs. Palmer's translation carries the title *Pathetic Art* and is considerably different in form and in its direct quotes, so it is indeed difficult to know which is the true version.)

The crux of the matter is, however, that Fokine quotes Martha Graham as answering him at a lecture-demonstration that she "liked, for instance, Pavlova, especially the way Pavlova bowed after a dance." What Miss Graham did say was "Even Pavlova's bows were wonderful." Martha Graham attests to this fact today as does John Martin, who was on hand presiding over the program at The New School for Social Research. Since this misstatement has now been corrected for the sake of history by Mr. Martin and Miss Graham, one hopes that Vitale Fokine will correct it in a future edition of this book.

Aside from his personal misunderstanding of modern dance and some of his compatriots in the field of ballet, Michael Fokine, as did Isadora Duncan, swept away many of the shackles and artificialities of 19th-century dance. Because of this, and his many great works, Fokine's name is a permanent one in ballet history, and his memoirs should have a broad appeal to the increasing multitudes interested in this dance form in America.

—Arthur Todd

## Practical Guide

**ARTHUR COHN: *The Collector's 20th-century Music in the Western Hemisphere*.** (Keystone Books, J. B. Lippincott Company, Philadelphia and New York. 256 pp. paperback, \$1.95)

We need more books like this practical guide to the recorded music of 27 composers of the Americas by a man who is himself a composer, an author and a seasoned critic. Whether one agrees with Mr. Cohn or not, one realizes at once that he has come completely to grips with every piece he discusses and one learns as much or more about the music itself as one does about his opinions of it.

He has chosen 23 composers of the United States, one Argentinian, one Brazilian, and two Mexicans. Each composer is discussed and a capsule survey of his recorded music covering all releases up to May 1960 follows.

—Robert Sabin



Fokina and Fokine

## Comprehensive Text

**ELIZABETH A. H. GREEN: *The Modern Conductor*.** (Prentice-Hall, Inc., Englewood Cliffs, N. J., \$9.00, 308 pp.)

Conducting, like composition, is a skill which can be taught only to a limited degree. After a fundamental foundation is laid, practice and experience become the conductor's teacher. Beyond this, he must be lucky enough to possess something extra, that intuitive spark which gives a score life instead of a routine airing.

In this comprehensive book Elizabeth Green is interested in laying a solid foundation for a young conductor. She has left no stone unturned in anticipating the needs and problems that confront a student in conducting. Further, she has wisely seen fit to take space and time to discuss many problems presented in her book in both verbal and pictorial detail.

Following a discussion of what it takes to be a conductor, Miss Green launches into the mechanics of the craft: the baton, grip and use; time-beating, traditional patterns; time-beating, modern patterns and their variants; expressive gestures; cues and the development of the left hand; the fermata; and miscellaneous hints on such things as conducting recitative; irregular beats; double bar with tempo change; accompanying; TV and Radio hand signals; etc.

The second section of the book deals with score study and the mechanics and interpretation of band, orchestral, and choral scores. In the third section, entitled *Mastery*, Miss Green goes into more elusive aspects of conducting—molding of gestures, psychological conducting, and creative conducting.

A set of appendices contains seating charts for chorus, orchestra, and band; an instrumental language chart; a table of bowing; a synopsis of musical form; terminology for the conductor; and a bibliography.

The book is crammed with musical examples ranging from a few measures of a violin part through full pages from Stravinsky's *Sacre*. Miss Green's style of writing is direct and uncluttered. Though many sections, such as score study, could have been treated more extensively, Miss Green does not pretend to have written anything more than a textbook introduction to the art of conducting. In this respect she has been brilliantly thorough and successful.

—John Ardoin

## American Pioneer

**LOUIS HORST and CARROLL RUSSELL: *Modern Dance Forms in relation to the other modern arts*.** (Impulse Publications, San Francisco. 149 pp., ill. \$5.40)

"Louis Horst, without whom modern dance in America would not be what it is today, and modern dance in any style all over the world would be without the magic of his imagination, his cruelty, his demonic will, and his skill." Thus Martha Graham, our greatest dancer and choreographer, describes the man who played such a vital role

in her own career. In her moving foreword, she tells us that she joyously welcomes this book, and so will a host of others.

To the dancer, choreographer, teacher, and student of modern art it will have many special appeals. And to the general public it will offer a vivid picture of the esthetic approach and methods of a great pioneer—the man who brought the rigor and the discipline that were desperately needed into the American modern dance movement that burst into life in the 1920s.

"I know it hurts. You didn't think it was going to be fun, did you? Dance and be happy?" The book is peppered with these inimitably Horstian comments on actual student work in his classes. "A quarter of an inch makes a difference—that sort of exactitude makes it professional. Nothing casual should happen on stage anyway."

This book is many things—a manual of practical study; an analysis of the common ground between modern dancers and modern painters, sculptors, poets and other artists; an historical perspective of American modern dance and its sources; and a vivid portrait of Louis Horst through his work and thought.

Handsome photographs, other illustrations, and musical examples draw the parallels between dance and the other arts. I do not think there is any figure in the dance world today more loved and admired than Louis Horst. If you would know why, get this book!

—Robert Sabin

## Coming of Age

STANLEY GREEN: *The World of Musical Comedy*. (Ziff-Davis Publishing Co., N. Y. 391 pp., ill. \$10)

The American musical theatre, when it's at its highest form, has already produced the folk songs of our time and, surprisingly enough, one or two of the shows may become American operas. Gershwin's *Porgy and Bess* has already achieved this stature, despite what some musicologists say, and Leonard Bernstein's *Candide* and Kurt Weill's *Street Scene* are certainly not far behind. All America, quite apparently, is aware of the impact of the American musical theatre, both in actual stage performance as well as in the permanent form of record albums.

Up until now, no one has taken the time, effort or patience to examine the purely "musical" aspects of musical comedies. Therefore, author Stanley Green chose an extremely interesting idea when he placed the chief emphasis on the story of the American musical stage as told through the careers of its foremost composers and lyricists. These include Victor Herbert, George M. Cohan, Rudolf Friml, Sigmund Romberg, Jerome Kern, Irving Berlin, George Gershwin, Vincent Youmans, Richard Rodgers and Lorenz Hart, Cole Porter, Arthur Schwartz and Howard Deitz, Harold Rome, Richard Rodgers and Oscar Hammerstein II, Leonard Bern-

stein, Alan Jay Lerner and Frederick Loewe, Jule Styne, E. Y. Harburg, Vernon Duke, Harold Arlen, Burton Lane, Frank Loesser, Meredith Wilson, and Richard Adler and Jerry Ross. This fascinating material ranges over the highlights of major musical productions from 1895 to 1960.

As Oscar Hammerstein II is quoted in the Prologue to this book: "There is only one absolutely indispensable element that a musical play must have—it must have music. And there is only one thing that it has to be—it has to be good." The author, quite obviously, agrees that music is the primary ingredient of the musical stage, and in his exposition of the careers of these composers and lyricists he makes it clear that of all the arts that contribute to the body of a musical, the music itself endures the longest.

Aficionados of the American musical theatre will find much new and interesting material on the theatre scene as a whole as well as the specific personalities involved. An enormous collection of pictures adds considerable interest. Furthermore, and perhaps most valuable of all, the appendix carries a discography as well as a list including opening dates, number of performances, collaborators, leading cast members and principal songs of every musical with scores written by the composers and lyricists discussed in this book.

In his foreword to this volume, Deems Taylor states: "After all, there have only been three forms of musical stage entertainment in the history of Western culture that in their day have been huge money-makers and also perfected art forms. These three are Italian grand opera, the Viennese operetta, and the American musical comedy. We can be proud that one of these belongs to us." Those who agree with Mr. Taylor will find that this book makes delightful reading as well as preserving an important record of an era in which the American musical theatre came of age.

—Arthur Todd

## An American Genius

Martha Graham. Edited and designed by Karl Leabo. (Theatre Arts Books, N. Y. 48 pp., paper. \$1.75)

Martha Graham is the greatest dancer of our day. Books have been written about her in the past (and volumes more will be), but this is the first separate volume on America's major performing artist to appear in 16 years. Not only does this handsome portfolio fulfill a long-felt need, it also serves as a summing up to date, as it were, in words and pictures, of an American genius.

Editor-designer Karl Leabo has combined text and pictures with superb taste, and this portfolio of material is as sumptuously handled as any of the great books produced on an earlier and equally legendary American dancer, Isadora Duncan. Robert Sabin, editor-in-chief of MUSICAL AMERICA, who has been fortunate enough to see almost

every Graham work since her first New York concert in 1926, has written a remarkably perceptive and encompassing outline of Graham's gigantic contributions to the whole field of world dance. As he states it so aptly: "She has revolutionized lighting, costuming, stage design and musical composition for dance. . . . Although she is a classic, she is still a modernist in the best and deepest sense of the term. She is blazingly, frighteningly alive."

The marvelous array of pictures in this volume commences with a picture of Martha Graham at the age of two (even here she appears aware of props, costume and setting!), follows her Denishawn and "Greenwich Village Follies" days, and covers her early concerts up to the towering masterpiece of her career, the evening-length *Clytemnestra*, premiered in 1958, which has remained the major highlight of her two subsequent New York seasons. Particularly noteworthy is a portfolio of photographs by Martha Swope of Graham and her company in *Night Journey*, *Seraphic Dialogue*, *Embattled Garden*, *Episodes—Part I*, *Acrobats of God*, *Alceste* and, of course, *Clytemnestra*.

*God's Athlete*, in which Miss Graham states her credo of a dancer's life and world, is a summation of this artist's philosophy. In it she states, "I am a dancer. I believe that we learn by practice. Whether it means to learn to dance by practicing dancing or to learn to live by practicing living, the principles are the same. In each it is the performance of a dedicated, precise set of acts, physical or intellectual, from which comes shape of achievement, a sense of one's being, a satisfaction of spirit. One becomes in some area an athlete of God."

Also included is a bibliography of major books and articles on Graham and a complete chronological list of dances composed by Martha Graham from 1926 to 1961. As compiled by Louis Horst, editor of *Dance Observer* and Miss Graham's long-time musical director until recently, and Robert Sabin, this material includes the title of each of the 130 dances created in this period, the composer of the score, and the date and place of the premiere, and will be of enormous value to dance and music historians of the present and future.

Aside from being one of the most visually arresting books of this year, it is also far and away the best buy of the year as far as price is concerned. Anyone seriously interested in American music and dance should have a copy. What's more, one hopes that this volume will find its way to the shelves of the dance and music libraries and colleges and universities in this country. And, since dance speaks a world language, one might add the wish that our government circulate it throughout the world as they have the great Graham film, *A Dancer's World*. In the meantime, however, don't miss owning this book yourself—it's a treasure.

—Arthur Todd

## Memoirs of a Pianist

*The Memoirs of Arthur Shattuck.* Edited by S. F. Shattuck, with an account of his career by Willard Luedke. Illustrated. (Privately Published, Neenah, Wisconsin, 1961, 247 pages.)

To the younger generation of musicians, Arthur Shattuck may be hardly more than a name, but, for a quarter century or more, until illness cut short his career in the 1930s, he enjoyed an enviable reputation both here and abroad as one of America's foremost keyboard artists.

At the age of 13, he was sent to Vienna where he studied with Leschetizky. Once launched on his career, and being a man of independent means, he had access to the best circles of society in Europe.

Over a period of 20 years, from 1920 to 1940, the pianist jotted down, on odd scraps of paper which were then tossed into a carton, the notes, observations, vignettes and descriptions of people and places he knew from which these memoirs were compiled.

The publication of this book on the 10th anniversary of Arthur Shattuck's death (Oct. 16, 1951) is not only a timely tribute to his memory but it brings to life once again a whole era that has irrevocably vanished.

—Rafael Kammerer

## New Books From Europe

The fifteen years since the end of World War II have witnessed many new developments in the field of modern music, and books treating of this agitated period are beginning to appear. The assumption that enough time has now elapsed to realize sufficient perspective may or may not be true. We are inclined somewhat to doubt it. Be that as it may, the new books make highly interesting reading.

The most sumptuous of the recent publications is *Musica Viva*, edited by the well-known German critic K. H. Ruppel. This is, most importantly, a documentary work, reflecting the history, since its founding in 1945 by K. A. Hartmann, of the "Musica Viva" concerts in Munich—a series of annual concerts devoted entirely to modern and very modern works. The 217 illustrations, some in color, make the book extremely attractive. In addition to documentation, the work contains essays by several hands on subjects relating to The New Music. It is strange, incidentally, that in the entire book no mention is made of the important part played by the United States Military Government in the early history of "Musica Viva" in the form of both financial and moral support. It is remarkable as well that contemporary American music figured in the "Musica Viva" programs only in these early days, when such support was forthcoming.

The same K. H. Ruppel, chief critic of the *Süddeutsche Zeitung*, one of Germany's leading dailies, is the author of a fascinating book of essays and criticism entitled *Musik in unserer Zeit*

(Music in Our Times) (Prestel-Verlag, Munich). This is a hand-picked collection of reprints of articles that Ruppel wrote for this paper and for two others during the decade 1950-60. Some are short, some are relatively long. All reflect the vast knowledge and outstanding critical faculty of Ruppel. Subjects covered range from Monteverdi to Stravinsky, from Bruno Walter to the Aldeburgh Festival. All in all, the book gives a broad picture of European musical life, with the accent on German-speaking countries.

What is in effect a monumental and extremely important work must unfortunately remain for the time being a closed book to the majority of readers. This is Dragotin Cvetko's *History of Music in Slovenia—Ljubljana 1958-60* (Nymphenburger-Verlag, Munich). This encyclopedic three-volume survey of the musical development of a part of the world hitherto almost completely neglected is written in Slovenian, a language closely related to Serbo-Croatian but differing enough to give even the Serbs a certain amount of trouble. Luckily, however, each of the three volumes contains an extensive French resumé of the material treated in detail in the main body. The author, who is Professor of Musicology at the Ljubljana Academy of Music, is Yugoslavia's leading musical scholar. In producing this work, he has rendered his country and music in general a great service. The book is richly illustrated.

*Das vielstimmige Jahrhundert* (The Many-voiced Century) (Cotta-Verlag, Stuttgart), by a curious coincidence, bears the subtitle "Music in Our Time". It is by Kurt Honolka, chief critic of the daily *Stuttgarter Nachrichten* and a man of broad experience and vision. Here the author traces the development of contemporary styles in historical progression, starting in a kind of prelude with Wagner and continuing to the present day. In so doing he manages to include every composer, style and trend of primary importance, including even jazz, the operetta and the American Musical. This is not a book for the scholar or initiate but for the general public. As such it is written in a straightforward and clear style—a rare virtue among German authors. It is richly illustrated and contains many valuable musical examples.

Winfried Zillig's *Variationen über Neue Musik* (Nymphenburger-Verlag, Munich) can also be read by the informed layman. But it is also of distinct interest to the professional. Zillig, himself a composer and conductor, here provides a panoramic view of 20th-century music, from Stravinsky and Schönberg (whom he calls the "antipodes" of new music) to such younger composers as Henze, Nono, Berio and Stockhausen. The treatment is systematic, but not overly so—that is to say, it is anything but pedantic. The author's own opinions, with which one may or may not agree, are stimulating and thought-provoking. Zillig is a dis-

ciple of Schönberg, and twelve-tone music is given a place of prominence. But Zillig is first and foremost a musician who recognizes quality wherever he finds it. This fact saves the book from one-sidedness.

*The Great Primadonnas* (Cotta-Verlag) by Kurt Honolka is both entertaining and informative. It contains not only anecdotes and biographies but also much social and historical background material as well. In a real sense, it is the sociological history of opera as told by those women who have themselves exerted no small influence on this form, from Faustina Bordoni to Maria Callas. Fascinating and rewarding reading.

Horst Koezler, author of the magnificent book *Ballet International* (Rembrandt-Verlag, Berlin) is one of Europe's leading dance critics who, in his free-lance capacity, gets around to every important event in his field, on the Continent and in Britain. This is not, as such works are apt to be, a picture book with commentaries, but a consideration of dance forms of the 20th century on a world-wide basis, to which the superb illustrations are pertinently related. While treating the multiplicity of stylistic tendencies that are apparent today, the author seeks out those trends that constitute what might be called a common denominator of modern ballet and dance. Print, paper and photos (202 black and white, 25 colored, representing 40 different countries) contribute to this handsome work.

—Everett Helm

## New Choral Music

NORMAND LOCKWOOD: *A Ballad of the North and South*, for Mixed Chorus, Narrator, Band or Piano. (Associated Music Publishers)

GERALD COCKSHOTT: "The Bird's Song" (Unison). I. A. COPELEY: "Lilly Bright" and "Shine-A" (Two-Part). (Pub.: Augener, Ltd.)

THOMAS TOMKINS: "Magnificat" and "Nunc Dimittis" from The Second Service. (Church Music Society Reprint No. 41, Oxford University Press)

ROBERT STARR: "Give Thanks Unto the Lord." ROBERT WARD: *Earth Shall be Fair*, Cantata for Mixed Chorus & Children's Choir with Orchestra or Organ. (Pub.: Galaxy Music Corporation)

BACH: "Come, Let Us All This Day." "Gloria in Excelsis Deo." SEYMOUR BARAN: "Merry Are The Bells." H. BEMBERG-ESTHER FULLER: "Tis Snowing" (SSA). ROBERT CHAMBERS: "A Child Is Born in Bethlehem." NOBLE CAIN: "Keep A Inchin' Along" (SSA). STANLEY DICKSON: "Thanks Be To God" (SSAB). WALTER EHRET: "Sweet Nightingale" (English Folk Song, SSA). CHRISTOPHER LE FLEMING: "O Waly, Waly" (Scottish Folk Song, SSA). SVEN LERBERG: "Lament" for Unaccompanied Mixed Chorus with Soprano Solo. RON NELSON: "He Came Here for Me." SCHUBERT-JOHN CARLTON: "Sanctus" and "Hosanna" from Mass No. 2 in G (SSA). JOSEPH WAGNER: "How Are Thy Servants Blessed, O Lord!" CYRIL WARREN: "So Little Time" (Two-Part). JOHN B. WEAVER: "Psalm 100." HARRY ROBERT WILSON and WALTER EHRET: "Salute to Music," for S.A. Chorus (Arrangements of Folk Songs, Carols, etc.). (Pub.: Boosey and Hawkes)

EDWARD T. CHAPMAN: "Babalalaw." GUY H. ELDRIDGE: "O How Amiable Are Thy Dwellings" (SA). ABRAHAM ELLSTEIN: "Here, Here, Here!" "My Mother's Lullaby"; "Song of the Dreamer"; "On A Country Highway." EDWARD B. JUREY: "Canticle of Praise" (Based on the Choral "Lobe den Herrn" SSA). INGVAR LINDBOLM: "Laudi." EDMUND RUBRA: "This is Truly The House of God." MOTET. MAX SAUNDERS: "Fairy Boat" (SSA). "Three Merry Ghosts" (TTBB). JOHN VINCENT: "Behold the Star." FREDERICK H. WILLIAMS: "God is Everywhere." (Pub: Mills Music, Inc.)



Unless noted otherwise, the above works are for the standard mixed chorus of four voices. While few venture very far from well-beaten harmonic paths, they all have one thing in common: they are well written and, for the most part, above average in musical worth and interest.

The largest, most complex and harmonically daring of the works is Robert Ward's Cantata, *Earth Shall be Fair*, which was commissioned by the Des Moines Council of Churches. Demanding the utmost skill from choristers, and organist (who may be required to pinch-hit for an orchestra), this work should be well worth the trouble it will require in preparation.

Normand Lockwood's *A Ballad of the North and the South*, on the other hand, is a skillfully woven, easily singable, timely, topical potpourri of Civil War Songs, all enlivened with nifty band, or piano, accompaniments.

There is material here to suit every choral need from the simple and conventional, such as the Jurey and Eldridge settings of familiar religious texts, to the stark, spare, uncompromising and challenging polyphony that the Swedish composer, Ingvar Lindholm, uses so tellingly in "Laudi", a work which could, done by a first rate choir, make one's hair stand on end. Closely allied in style, though different in content, is Sven Lekberg's "Lament". This is a powerful and compelling piece purporting to express the grief of an Indian over the loss of his son.

Choirmasters seeking a change from Peter Warlock's beloved setting of "Balulalow" will find Mr. Chapman's just about as knowledgeable and delightful. Among the best and more demanding of these works are Robert Starer's stark but effective "Give Thanks unto the Lord"; John Vincent's flowing and lovely "Behold the Star"; and Edmund Rubbra's moving and well-wrought "This is Truly the House of God". The Weaver and Wagner works, while relatively simple vocally, are enhanced by effective independent organ parts. Jewish folklore forms the basis of Mr. Ellstein's songs. —Rafael Kammerer

New York. — Howard Lerner has been appointed Advertising Manager of **Carl Fischer, Inc.** Formerly associated with the same company, Mr. Lerner was for five years with Mills Music, Inc., and, most recently, served as advertising consultant for several music publishers.

New York. — The **Sam Fox Publishing Co., Inc.**, recently acquired the University Music Press catalogue of Ann Arbor, Michigan. As sole selling agents, Fox will make available for worldwide distribution works by contemporary composers and educators from the University of Michigan.

The Fox organization and the Educational Division of John Sutherland Productions, Inc., have jointly announced a combination of their worldwide facilities to produce an extensive

series of educational films on various school music subjects, as well as correlated publications and recordings. All phases of music instruction are included, starting at the grade school level. The entire project will be supervised by Dr. Richard Berg, well-known specialist in audio-visual techniques in music education.

Fox has also announced the recent signing of John Mehegan, noted jazz musician, author (*The Jazz Pianist; Jazz Improvisation*), teacher and composer, to an exclusive writer's contract.

New York. — **ASCAP's** president, Stanley Adams, has formed a Publishers' Advisory Committee for the Society. The committee is composed of the following heads of publishing houses: David S. Adams (Boosey and Hawkes, Inc.); Mrs. Bonnie Bourne (Bourne, Inc.); Irving Broude (Broude Bros.); Fred Fox (Sam Fox Music Publishing Co., Inc.); Hans J. Lengsfelder (Pleasant Music); and Miss T. White (Forster Music). The committee will transmit suggestions to ASCAP's Board of Directors for the improvement of relationships between the Society and its publisher members. This is the same function of the Writers' Advisory Committee which has worked so effectively in the writers' division of ASCAP for the past year.

Englewood Cliffs, N. J. — Wallace W. Schmidt and George K. Evans have been appointed to head the expanding music publication program of **Prentice-Hall**. Mr. Schmidt will take over the music department for elementary and high school books, and Mr. Evans will be music editor in the College Division.

New York. — The Lynn Farnol Group has been engaged to carry on an information research program and general public relations in behalf of **ASCAP's** 8055 composers, authors and publishers. The Group will include Stanley Greene, musicologist and author of *The World of Musical Comedy*, and Mark Nichols, formerly senior editor of *Coronet*.

New York. — **Holt, Rinehart and Winston** has established a department to publish music books and related materials for all the markets in which the company currently prepares materials. The department's program includes trade books for the general market, textbooks at the elementary, high school and college levels, long-playing records, and tapes. William S. Haynie, formerly with Prentice-Hall, has been named editor, and Charlotte G. Ogden will be the editorial assistant.

Ann Arbor. — The recently published volume, entitled *Marching Fundamentals and Techniques for the Marching Bandsman*, was co-authored by William D. Revelli, director of bands at the **University of Michigan**, and his noted assistant George A. Cavender. The text details how to create a high-stepping, precision unit like the world-famous University of Michigan Marching Band. This will be the first time these technical secrets have been made available in print.



*Just off press:*

## MUSIC CALENDAR 1962

Since 1949 a most welcome gift combining unusual beauty and usefulness throughout the year, and remaining a permanent record thereafter.

The 28 illustrations for the 1962 Music Calendar (including the cover, title page, and each two-week calendar page) are superb reproductions of musical manuscripts from the 12th through the 18th centuries—with an example from John Cotton's treatise, "De Musica" (courtesy of The Library of Congress).

Many centuries and various countries are represented by portraits of and other works of art concerned with composers and musical instruments... through the widespread media of architecture, drawing, embroidery, engraving, illuminated manuscript, painting, photography, porcelain, sculpture (marble, stone, ebony, ivory), tapestry, and wood carving. The traditional Peters Edition green cover (with easel back) encloses superior paper, beautifully printed.

Important musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, educators and other musicians; first performances of various musical classics; founding dates of many leading schools and orchestras — interesting and valuable information in planning anniversary programs, and for many other purposes.

A special list of 49 outstanding anniversaries occurring in 1962, ranging from the 400th (Adrian Willaert) to the 75th (14 names), and information concerning International Summer Festivals of Music and International Contests for Performers and Composers are also included.

**PETERS EDITION**  
**MUSIC CALENDAR FOR 1962**  
**\$2.50**

28 Illustrations 6 1/2 x 10 inches

**C. F. PETERS CORP.**  
373 Park Avenue South  
New York 16, N. Y.

# Music Publishers' Fall Listings

This special section is devoted to music published since October, 1960. Music available only on rental is not included, and in some cases the listings are selective rather than comprehensive. Asterisk (\*) designates person to whom inquiries should be made. Choral works are SATB unless otherwise noted.

## Associated Music Publishers

1 West 47th St., New York 36, N. Y.  
\*Kurt Stone

**Orchestra:** Brahms: "Es ist ein Ros' entsprungen," (arr. for string orch. by Gordon Binkerd) (score and parts). Cowell: *Ensemble for String Orchestra* (miniature score). Etler: *Dramatic Overture* (study score). Hovhanness: Concerto No. 7 (study score). McPhee: *Tabuh - Tabuhan* (score). Riegger: *Study in Sonority for Ten Violins or Any Multiple Thereof* (study score). Surinach: Concertino for Piano, Strings, and Cymbals (study score).

**Band:** Brahms: Two Chorales, (arr. by Arthur Christmann). Lockwood: *A Ballad of the North and South*, with chorus and narrator. Reger: "The Virgin's Slumber Song," (arr. by Robert Leist). Riegger: *Dance Rhythms*, Op. 58a, (arr. by the composer).

**Chamber Music:** Brown, Earle: *Hodograph*. Carter: String Quartet No. 2 (miniature score). Cole, George: *Seven Impressions for Three Trombones and Baritone (Euphonium) or Tuba* (score and parts). Etler: Quintet No. 2 for Woodwind Instruments (miniature score and parts). Rathaus: *Tower Music for Brass Quintet* (score and parts).

**Piano:** Brown, Earle: *Folio and 4 Systems* (with other instruments ad lib.). Muczynski: *American Songs*, Vol. II. arr. for piano, four hands.

**Organ:** Villa-Lobos: *Aria from Bachianas Brasileiras No. 5*, (arr. by Camil Van Hulse).

**Harpsichord:** Cowell: *Set of Four for Harpsichord*.

**Accordion:** Cowell: *Perpetual Rhythm*.

**Violin:** Heiden: Sonata for Violin and Piano. Riegger: *Variations for Violin and Orchestra*, Op. 71 (violin and piano version).

**Viola:** Etler: Sonata for Viola and Harpsichord. Hovhanness: *Talin* — Concerto for Viola and String Orchestra (viola and piano version). Porter: Duo for Viola and Harp (or Harpsichord).

**Cello:** Brown, Earle: *Music for Cello and Piano*.

**Recorder:** American Recorder Society Editions, Erich Katz, General Editor. Encino, Juan del, and Anon.: Five Villancicos of the Renaissance, (trans. for four recorders by Joel Newman);



Young Musicians  
(From the Bible of Classics, 1977, University Library, Chicago)  
Issued April 19

1962							APRIL						
8	9	10	11	12	13	14	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
15	16	17	18	19	20	21							

From: Edition Music Calendar 1962 — © 1962 by C.F. Peters Corporation, 21 Park Ave. N., New York

A page from the new Peters Calendar

Praetorius: Five Easter Hymns (trans. for four recorders by Erich Katz). Bowden: Ten Scottish Highland Songs (arr. for soprano and alto); Ten Scottish Lowland Songs (arr. for soprano and alto).

**Horn:** Bruch: *Kol Nidrei* (trans. for horn and piano by Joseph Eger).

**Chorus:** New York Pro Musica Antiqua Series, Noah Greenberg, general editor: Tallis: "Jam Christus astra ascenderat" (SATTB a cap.); "Salvator mundi Domine" (SAT Bar B a cap.); "Sermone blando angelus" (SAATB a cap.) (ed. by Denis Stevens). Beadell, Robert: "Blow Prairie Wind" (SSAA a cap.). Berger, Jean: Six Madrigals (SATB a cap.). Breydert, Frederick: "Kyrie Eleison" (SA and piano). Droste, Doreen: "O Be Joyful" (Jubilate Deo) (two-part equal voices and piano or organ). Etler, Alvin: "Ode to Pothos" (SATB div. a cap.); "Under Stars" (SSAA a cap.); "Under the Cottonwood Tree" (SA a cap.). Glaser, Victoria: "Homeric Hymn" (SSAA a cap.). Lockwood, Normand: *A Ballad of the North and South* (SATB, narrator, piano, optional instruments). Page, Robert: "Do You Know the One" (SSAA a cap.). Roff, Joseph: "Be Merciful to Me" (SATB and piano); "Teach Us, Good Lord" (SATB a cap.). Wienhorst, Richard: "I Know the Thoughts I Think" (SATB a cap.); "O Lord, Thine Enemies Roar" (SATB a cap.); "Out of the Depths" (SA/TB a cap.).

**Voice:** Riegger: "The Sombre Pine" (1902).

## Augsburg Publishing House

426 South Fifth St., Minneapolis 15, Minn.  
\*Ruth L. Olson

**Organ:** Hokanson: Seven Chorale Improvisations.

**Chorus:** Berger: "Seek Ye the Lord"; "Trust in the Lord." Brahms-Sateren: "Sing Praise to God Who Reigns Above." Cassler: "Credo"; Hymns for Men (TTBB). Christiansen, Paul: "Kyrie"; "Mary's Child They See"; "Tree of Glory." Fetter: "O Jesus Christ All Praise to Thee." Franck-Riedel: "He Will Guide." Hokanson: "Jesus, Meek and Gentle." Jennings, Kenneth: "We Adore Thee" (TTBB). Lovelace: "The Lord My Shepherd Is" (Unison). Mendelssohn: "See What Love." Moe, Daniel: "Easter Te Deum." Neff: "Rejoice in the Lord." Nystedt: "Seven Words from the Cross." Overby, arr.: "Guest From Heaven" (SAB). Pasquet, Jean: Chorale Anthems (Junior and Adult or Combined Choirs). Pooler, Marie, arr.: "Garden Hymn." Pooler, Frank: "With Joyful Mirth." Sateren: "Come, Holy Ghost." Wetzler: "Ah, Dearest Jesus"; "Easter Dawning"; "Hark a Thrilling Voice"; "Who Is the Child?" Williams, David: "A Child Is Born."

**Voice:** Cassler: "Crown with Thy Benediction"; "Whither Thou Goest."

## Big Three Music Corporation

1540 Broadway, New York 36, N. Y.  
\*Jay Leipzig

**Concert Band:** Rozsa, Miklos: *Parade of the Charioteers* (from *Ben Hur*).

**Youth Concert Band:** Isaac, Merle J., arr.: "Linda Mujer, Oye Negra." Savino, Domenico: *Gallant Overture*.

**String Orchestra:** Rozsa: Love Theme (from *Ben Hur*).

**Piano:** Rozsa: Love Theme (from *Ben Hur*).

## Boosey and Hawkes

30 West 57th St., New York 19, N. Y.  
\*Martha Lee Baxter, Box 418, Lynbrook, N. Y.

**String Orchestra:** Waldrop: *Pressures*.

**Chamber Music:** Antes: Three Trios (2 violins and cello). Fromm, Herbert: String Quartet. Schnabel, Artur: Trio (violin, viola, & cello).

**Piano:** Chavez: *Invention*.

**Violin:** Bach-Szigeti-Dahl: Concerto in D Minor. Schnabel: Sonata for Violin and Piano. Ysaye: *Paganini Variations*.

**Cello:** Bartok-Silva: Roumanian Folk Dances. Schnabel: Sonata for Cello.

**Opera:** Britten: *Midsummer Night's Dream*. Purcell - Britten: *Dido and Aeneas*.

**Cantata:** Britten: Cantata Academica.

**Chorus:** Barab: "Merry Are the Bells." Bartok-Arma: "Shepherd's Christmas Song." Floyd: "Death Came Knocking (TTBB). Horvath-Kodaly: "Ho-Horatii Carmen." Kodaly: "Battle Song" (TTBB); "Cohors Generosa" (SAB); "I Will Go Look For Death"; "Psalm 114"; "Psalm 121"; "To the Transylvanians." Thompson: "Crossing Brooklyn Ferry."

**Voice:** Chavez: Dos Canciones. Lees: Cyprian Songs. Purcell-Britten: Five Songs; Six Duets; Two Hymns.

**Scores:** Britten: Cantata Academica. von Einum: *Philadelphia Symphony* (full and pocket). Rorem: Third Symphony. Stravinsky: *Monumentum*; Movements. Tcherenpin: *Symphonic Ode* (pocket).

#### **Chappell and Company**

609 Fifth Ave., New York 17, N. Y.  
\*Carl Miller

**Concert Band:** Bennett, Robert Russell: *Track Meet* (Suite). Benson, Warren: *Night Song* (Symphonic Nocturne).

**String Orchestra:** Matesky, Ralph, arr.: *A Wreath of Carols* for String Orchestra.

**Piano:** Haieff: *Notes of Thanks*.

**Timpani:** Goldenberg, Morris, compiler: (26 Classic Overtures for Timpani).

**Chorus:** Gorin, Igor: Prayer for Peace." Silver, Frederick: "Behold a Helpless Tender Babe"; "My True Love Hath My Heart."

**Voice:** Bonds, Margaret: "Sing Aho."  
**Score:** Gould, Morton: *Fall River Legend* (Ballet Suite) (study score).

#### **Composers Press**

1211 Ditmas Ave., Brooklyn 18, N. Y.  
\*Mrs. F. H. Taylor

**Chamber Music:** Haubiel: "In Praise of Dance" (in Two Movements) (oboe, violin, cello and piano).

**Piano:** Carre, John F.: *Doodling* for Piano. Cook, Peter: *Forlana*. Potter, Eleanor: *Little Swiss Music Box*.

**Violin:** Kennedy, James Paul: *Lyric Episode* for Violin and Piano.

**Two Clarinets and Bassoon:** Mason, John: *Canonic Device*.

#### **Henri Elkan Music Publisher**

1316 Walnut St., Philadelphia 7, Pa.  
\*Henri Elkan

**Chamber Music:** Stouffer, P. M.: Duets for Two Equal Instruments (violin, flute, oboe, clarinet).

**Piano:** Griffiths, Elliot: *For a Broken Doll*.

**Violin:** Van den Beemt: Scales and Arpeggios (first three positions).

**Cello:** Dick, Marcel: *Four Elegies and an Epilogue*.

**Clarinet:** Chopin-Forrest: Nocturne No. 20. Halvorsen - Forrest: Entrance March of the Boyars.

**Bassoon:** Boerlin, Richard: *Soliloquy*.

#### **Carl Fischer**

56-62 Cooper Square, New York 3, N. Y.  
\*Alicia P. Hevesi

## Choral Music for Christmas

### **GIANNINI ..... A CANTICLE OF CHRISTMAS**

FOR BARITONE SOLO, MIXED CHORUS AND ORCHESTRA

Vocal Score ..... \$1.50

### **HOIBY ..... A HYMN OF THE NATIVITY**

FOR SOPRANO AND BASS SOLI, MIXED CHORUS

AND ORCHESTRA Vocal Score ..... \$1.75

### **HONEGGER ..... A CHRISTMAS CANTATA**

FOR BARITONE SOLO, CHILDREN CHORUS, MIXED

CHORUS, ORGAN AND ORCHESTRA\*

Vocal Score ..... \$7.00

### **LEVY ..... FOR THE TIME BEING**

FOR SOLOISTS, NARRATOR, MIXED CHORUS AND

ORCHESTRA\* Vocal Score ..... \$6.00

### **POULENC ..... GLORIA (in Latin)**

FOR SOPRANO SOLO, MIXED CHORUS AND ORCHESTRA

Vocal Score ..... \$10.00

Chorus Parts ..... \$ 1.75

### **RESPIGHI ..... LAUD TO THE NATIVITY**

FOR SOPRANO, MEZZO-SOPRANO, TENOR, MIXED

CHORUS, SIX PASTORAL INSTRUMENTS AND

PIANO Vocal Score ..... \$1.50

### **VIVALDI ..... GLORIA**

FOR SOLO VOICES, MIXED CHORUS AND ORCHESTRA

Vocal Score ..... \$1.50

\* Chorus parts available on rental.



**G. Ricordi & Co.**

16 West 61st Street

New York 23, N. Y.



## STUDY SCORES in the CARL FISCHER CATALOGUE

**PETER MENNIN**  
CONCERTATO ("Moby Dick")  
Sc. 10 \$3.00  
For Full Orchestra (Dur. 10:00)

**LUKAS FOSS**  
TIME CYCLE Sc. 19 3.50  
For Soprano Solo and Orchestra  
(Dur. 22:00)

**HOWARD HANSON**  
SYMPHONY No. 2 ("Romantic")  
Sc. 2 3.50  
For Full Orchestra (Dur. 27:00)

**NORMAN DELLO JOIO**  
NEW YORK PROFILES Sc. 6 2.50  
For Full Orchestra (Dur. 20:00)

**WILLIAM BERGSMAN**  
STRING QUARTET No. 3  
Sc. 16 3.00  
Parts 5.00  
(Dur. 22:00)

Write to Department AH for complete  
information on Rentals, Study Scores,  
etc.

**CARL FISCHER,**  
INC.  
62 Cooper Square, New York 3, N. Y.  
BOSTON • CHICAGO • DALLAS

## MABEL DANIELS mixed chorus, a capella— Piper, Play On!

Performed (MS) Hugh Ross  
(Tanglewood); Roland Leich  
(Carnegie Tech); de Varon  
(N.E.C.). Low Madrigal (5  
times).

**Just Issued**  
E. C. Schirmer Co., Boston

## A Standard Work for Youth Concerts Eugene Zador's CHILDREN'S SYMPHONY

Performances: Los Angeles, Glendale,  
Beverly Hills, Erie, Denver, Seattle,  
Philadelphia, Albuquerque, Baton  
Rouge, London, Vienna, Munich, etc.

**MILLS MUSIC**  
1619 Broadway, New York 19,  
Rental Dept.

**Orchestra:** Handel-Ormandy: *Christmas Pastoral*; Concerto in D. Mennin, Peter: Symphony No. 6. Vaughan Williams / Rosenberg / Knecht: *Sine Nomine*.

**Educational Orchestra:** Herfurth, C. C. Paul: Music for Young Orchestras.

**String Orchestra:** Purcell - Hunt: Four Pieces (from *Musick's Handmaid*).  
**Band:** Goldman: *Cherokee*. Herman, Ralph: *Fete*.

**Piano:** Armbruster, Robert: *The Western Prairie* (TV Suite). Bach-Briskier: Chromatic Fantasy and Fugue. Foss, Lukas: Scherzo Ricercato.

**Organ:** Asper, Frank: Asper Ceremonial Album; Devotional Organ Album.

**Violin:** Leclair-Polnauer: Sonatas for Violin and Piano in A, Op. 9, No. 1; in D, Op. 9, No. 6; and in A, Op. 9, No. 4.

**Viola:** Burton, Eldin: Sonata for Viola and Piano.

**Brass Quartet:** Maschera-Lotzenheimer: *Canzona*.

**Trumpet:** Burke, James F.: "Danza Alegre." Mendez, Rafael: Jota No. 2; "Londonderry Air."

**Opera:** Foss, Lukas: *Introductions and Goodbyes* (one-act).

**Chorus:** Diemer, Emma Lou: "O Come Let Us Sing." Henderson, J. Raymond: "I Wandered Up the Mountain." Kechley, Gerald: "The Dwelling of Youth." Mueller, Carl F.: "I Say to All Men"; "Lo, the Earth Is Ris'n Again."

**Voice:** Foss, Lukas: *Song of Songs* (soprano & orchestra). Niles, John Jacob: Cycle of Love Songs (solo, SSA and piano).

**Methods:** Angus, Walter: *From Third to First* (violin). Nowinski, William: Violinist's Guide to Orchestral Playing. Hering, Sigmund: The Achieving Trumpeter, Book 4; Miniature Classics for Two Trumpets.

### Charles Foley Publications

67 West 44th St., New York 36, N. Y.

Original compositions and arrangements by Kreisler and Rachmaninoff. Also rental library of symphonic works by these composers.

### Galaxy Music Corporation

2121 Broadway, New York 23, N. Y.  
\*Don Shapiro

**Orchestra:** Robertson, Leroy: Passacaglia for Orchestra.

**Piano and Orchestra:** Waxman, Donald: *Ah, Vous Dirai-Je Maman* (Mozart).

**String Quartet:** Bassett, Leslie: Five Pieces for String Quartet. Overton, Hall: Second String Quartet. Scott, Cyril: Third String Quartet.

**Piano:** Carmichael, John: *Bahama Rumba*. DeGuire, William: *Four for Dancing*. Dushkin, Dorothy: *A Gay Set*.

**Opera:** Ward, Robert: *He Who Gets Slapped* (3 acts).

**Cantata:** White, Louie: *Rejoice! Emmanuel Shall Come* (SATB, Treble

Choir, A & T Solos).

**Chorus:** Dart, Thurston, ed.: Invitation to Madrigals, Vol. 1 (SAB). Stevens, Halsey: *The Ballad of William Sycamore* (SATB & orch.).

### H. W. Gray Company

159 East 48th St., New York 17, N. Y.  
\*John Holler

**Chamber Music:** Dupré, Marcel: Quartet for Violin, Viola, Cello and Organ.

**Organ and Strings:** Langlais: Piece in Free Form.

**Organ and Brass:** Peeters, Flor: Choral Fantasy on "Christ Has Risen."

**Organ:** Van Dessel: Fantasia with Chorale.

**Cantata:** Sowerby: *The Ark of the Covenant*.

**Chorus:** Arnatt: Festival Psalm. LeFebvre: "Sing We Merrily." Thiman: "Blessed City, Heavenly Salem"; "Holy Is the True Light." Sowerby: "Behold What Manner of Love" (SSA).

### Henmar Press

373 Park Ave. So., New York 16, N. Y.  
\*Walter Hinrichsen

**Orchestra:** Cage: *Atlas Eclipticalis*. Finney: Symphony No. 2: Variations. Jones, Charles: Introduction and Rondo (String Orch.). Kleinsinger: Symphony of Winds (Narrator, Wind Orch.). Mitchell, Lyndol: *Battle Hymn of the Republic* (Wind Orch.). Read, Gardner: *Night Flight*. Rorem, Ned: Sinfonietta. Stokowski: Symphonic Transcription of Bach's "Sheep May Safely Graze."

**Chamber Music:** Cage: String Quartet; *Theatre Piece*; Variations II. Finney: Piano Quintet; Sixth String Quartet. Jones, Charles: *Lyric Waltz Suite* (Wind Quartet). Rorem: Trio for Flute, Cello and Piano. Townsend: Ballet Suite (3 clarinets).

**Piano:** Cage: *Amores*; Concerto for Piano; *Dream*; *Music of Changes*; Sonatas and Interludes; Suite for Toy Piano; Three Dances; Two Pastorales; *Water Music*; *Winter Music*. Dahl: Quodlibet on American Folk Tunes (2 pianos, 8 hands). Rorem: Toccata. Townsend: Four Fantasies on American Folk Tunes (piano, 4 hands).

**Organ:** Bingham: *Ut Queant Laxis* (Hymn to St. John the Baptist). Sowerby: Prelude-Interlude-Toccata.

**Violin:** Cage: Nocturne; Six Melodies. Finney: Phantasy in 2 Movements. Rorem: Sonata for Violin and Piano. Schoenberg: Phantasy, Op. 47, for Violin and Piano.

**Viola:** Townsend: Duo for 2 Violas.

**Percussion:** Cage: *Amores*; *Cartridge Music*, *First Construction in Metal*; *Imaginary Landscape* No. 3; March; *Water Music*; 7'7.614".

**Chorus:** Berger, Jean: "Psalm 100"; "Psalm 121." Finney: *Edge of Shadow* (T Solo, SATB, 2 pianos-4 hands, percussion). Purvis, Richard: "God So Loved the World";

"Psalm 43"; "Psalm 121"; "Unto Us a Child Is Born." Rorem: "All Glorious God"; "Christ the Lord Is Risen Today"; "The Corinthians"; "The Poet's Requiem"; "Sing My Soul." Titcomb: "Adeste Fideles" (SATB, organ, trumpets, trombones); "Christ the Lord Is Risen Today" (SATB, organ, 2 trumpets).

**Voice:** Cage: *Aria*; *A Flower*; Five Songs for Contralto (e.e. cummings); "She is Asleep"; Solo for Voice II; "The Wonderful Widow of Eighteen Springs" (James Joyce). Rorem: "As Adam Early in the Morning"; "Memory"; Mourning Scene from *Samuel* (voice, string quartet); "O You Whom I Often and Silently Come"; "Such Beauty as Hurts To Behold"; "The Waking."

**Magnetic Tape:** Cage: *Fontana Mix*; Music for *The Marrying Maiden*; *Water Walk*; where are we going and what are we doing?; Williams Mix.

#### Lea Pocket Scores

P. O. Box 138, Audubon Station,  
New York 32, N. Y.  
\*F. Steinhardt

**Pocket Scores:** Chopin: Mazurkas Vols. I and II & Polonaises. Handel: Organ Concertos Vols. I and II. Haydn: Piano Trios, Vols. I-IV. Schubert: Lieder, Vols. III-VII. Schumann: Lieder, Vols. II and III. (German texts, English translations added).

#### Leeds Music Corporation

322 West 48th St., New York 36, N. Y.  
\*Leonard Altman

**Chamber Music:** Shostakovich: String Quartet No. 8. Starer, Robert: Concerto for Viola, Strings, and Percussion.

**Piano:** Prokofiev: *Episodes*; *Sarcasms*; *Visions Fugitives*. Tansman: *Children at Play*.

**Chorus:** (Brooklyn College Series) Appenzeller: "Musae Jovis" (a cap.). Mouton: "Qui Le Regrettroit Le Gentil Févin" (a cap.). Obrecht: "Missa Caput" (a cap.). Phinot: "Lamentationes Jeremiae" (double chorus). Senfl: "Ave Maria" (SSATTB, a cap.). Vinders: "O Mors Inevitabilis" (SSATTBB, a cap.).

#### Edward B. Marks

136 West 52nd St., New York 19, N. Y.  
\*Arnold Broido

**Concert Band:** Lecuona-Cacavas: "Malaguena". Morrissey, John J.: *Hoopa!* (flute or piccolo & band); *Viva Mexico!* (Symphonic Suite in Five Movements). Williams, Clifton: *The Sinfonians*.

**Quickstep Band:** Jessel-Ostling: Parading the Drum Section in *Parade of the Wooden Soldiers*. Wayne: *Miss America*.

**Elementary Band:** Arcadelt-Whitney: "Ave Maria". Morrissey: Little March for Band. Scarlatti-Gordon: *Aria* and *Allegro*. Whitney: Ballad. Whitney, arr.: "Go Down, Moses".

## Skidmore CHORAL LIBRARY



PHILIP GORDON

Any Ten Titles  
FREE — write ...

PHILIP GORDON — Native of New Jersey. Holds a Ph. D. from Columbia University. Until recently Professor of Music at Seton Hall University, visiting Professor at Chicago Musical College and Conductor of Newark Civic Symphony. Resides in Princeton, N. J. and devotes full time to composition and arranging.

SATB	
*ANGELS IN HEAVEN—Hungarian Carol	.20
*BEFORE THY CRADLE—Bach	.20
DEAREST SAVIOUR, WATCH THOU	
O'ER US—Berlioz	.25
*GLORIA TIBI, DOMINE—(English & Latin)	.30
GREEN GROW THE RASHES O—	
Scottish Folk Song	.25
JOCK O'HAZELDEAN—Traditional Air	.25
ISAIAH'S VISION	.20
RONDEL	.20
SHENANDOAH—American Folk Song	.25
SSA	
A WELCOME TO SPRING	.20
*ANGELS IN HEAVEN—Hungarian Carol	.20
*AS JOSEPH WAS A-WALKING	.20
*BEFORE THY CRADLE—Bach	.20
DEAREST SAVIOUR, WATCH THOU	
O'ER US—Berlioz	.25
MY TRUE LOVE 'HATH MY HEART	.20
SAB	
*ANGELS IN HEAVEN—Hungarian Carol	.20
*BEFORE THY CRADLE—Bach	.20
DEAREST SAVIOUR, WATCH THOU	
O'ER US—Berlioz	.25
2-PART	
*ANGELS IN HEAVEN—Hungarian Carol	.20
*BEFORE THY CRADLE—Bach	.20
DEAREST SAVIOUR, WATCH THOU	
O'ER US—Berlioz	.20
↑MONEY	.20
TO SPRING—Bach	.20
TTBB	
LET ME GO WARM	.25
O NIGHTINGALE	.20
*Christmas †Optional Instrumental Accompaniment	

SKIDMORE MUSIC CO. INC., 666 Fifth Avenue, New York 19, N. Y.

### NEW VOCAL SCORES

For the singer, vocal coach, accompanist, conductor

The Boy Friend .....	Sandy Wilson
Camelot (in prep.) .....	Lerner & Loewe
Destry Rides Again .....	Harold Rome
Do Re Mi (in prep.) .....	Comden, Green & Styne
Gypsy .....	Styne & Sondheim
Redhead .....	Hague & Fields
The Sound of Music .....	Rodgers & Hammerstein

available at your local dealer—Each, \$7.50

THE CHAPPELL GROUP, 609 Fifth Ave., N.Y. 17, N.Y.

## GENA BRANSCOMBE

"PROCESSION" from the Symphonic Suite "Quebec"  
score and parts available  
(performed June 3rd by the Broadway Symphony Orchestra, Rosario Carcione, cond.)

★ ★ ★ ★

Arrangements, with new texts, for women's four part chorus

SLEEP, SLEEP TSAREVNA FAIR .....	(Stravinsky) Galaxy Music Corp.
STARLIT NIGHT .....	(Debussy) . . . G. Ricordi & Co.
MIDSUMMER EYE .....	(Grieg) . . . J. Fischer & Bro.

Folk Song Arrangements

BATTLE HYMN OF THE REPUBLIC .....	J. Fischer & Bro.
THE ARKANSAS TRAVELER .....	J. Fischer & Bro.

# Oxford

## A complete catalogue of Oxford music

is now available in the following sections:

**CHORAL • INSTRUMENTAL  
ORGAN • PIANO • VOCAL**

Send for free copies today

**OXFORD UNIVERSITY PRESS**  
Music Dept. MA, 417 Fifth Ave., N. Y. 16, N. Y.

GRAY-NOVELLO

### Now Available!

#### MISSA PRO DEFUNCTIS

by

#### VIRGIL THOMSON

For Men's Chorus, Women's Chorus,  
and Orchestra

Time of performance: 45 minutes

Complete Vocal Score, \$3.00

Full Score and Orchestral parts  
available on rental

**The H. W. Gray Co., Inc.**

159 E. 48th St.

New York 17

GRAY-NOVELLO

## VOCAL CLASSICS

### INVITATION TO MADRIGALS

Paperback: 25 easy 3-part madrigals  
Byrd, Morley, Weelkes, etc. 1.65

### BACH SONGS & AIRS

ed., Prout. Two books each for  
Soprano, Contralto, Tenor. 2.50  
Two books for Bass 3.25

### HE WHO GETS SLAPPED

Robert Ward—Bernard Stambler Opera  
Vocal Score 15.00

Send for catalogs



**School Orchestra:** Mendelssohn-Lang: "Venetian Boat Song". Meyerbeer-Lang: Coronation March from *The Prophet*. Simons-Lang: "The Peanut Vendor". Strauss-Lang: "Strauss in ¾ Time".

**Piano:** Debussy: *Clair de Lune*. Schiffrin-Anthony: *Way Out from Mima*. (also other teaching pieces).

**Organ:** Bach-Alphenaar: "Sheep May Safely Graze". de Falla-Ellsasser: "Ritual Fire Dance". Landeck-Seng: "Songs My True Love Sings". Laub: "Kris Kringle Time". Lecuona-Silverman: "Malaguena". Smith-Driggs: "Memories of Hawaii". Sugarman-Girardet: First Year in Music for Conn Organ; Sing and Play the Conn Way.

**Accordion:** de Falla-Magnante: "Ritual Fire Dance". Grever-Mayer: "What a Difference a Day Made". Munson-Mayer: "Ida". Sousa-Milano: The Gladiator March.

**Chorus:** Bizet-Wilson: "Open Thy Heart" (SSA). Cannon-Lebowski: "Bill Bailey, Won't You Please Come Home?". Cherubini-Ehret: "Lacrimosa". Cramer: "Amen"; "A Christmas Gift"; Catalonian Christmas Carol; "Daughter Will You Marry?" Fields-Suchoff: Miami Beach Rumba. Frackenpohl: "An Irish Elegy"; "My Love Is Come to Me". Frank: "Happy Easter Song". Frank-Reynolds: "Psalm 150" (SSA, piano or band). Geller: "I Want to be Ready" (SATBB); "Joshua Fit the Battle of Jericho"; "Little David"; "Swing Low, Sweet Chariot"; "This Train". Hassler-Rider: "Once More We Sing" (a cap.). Haydn-Cramer: "Sing with Joy and Gladness." King-Frank: "Song of the Islands" (TTBB). Meyerowitz: "Gallant Knights"; "In My Wooden Shoes"; "O Magali"; "Sailor's Tale" (all a cap.). Morley-Forsblad: "O Sleep, Fond Fancy" (SSA); "Though Philomelo Lost Her Love" (SSA). Schubert-Ehret: Mass in G—"Kyrie"; "Gloria"; "Agnus Dei". Wayne: "Miss America" (SA or TB). Winters-Frank: "Easter Mornin'".

**Operetta:** Gaul: *Alice in Wonderland*.

### Mills Music

1619 Broadway, New York 19, N. Y.  
\*Arthur Cohn

**Orchestra:** Buxtehude-Chavez: Chaconne in E minor. Fine, Irving: *Blue Towers*. Toch, Ernst: *Notturmo*.

**String Orchestra:** Durand, Paul: "Kreutzer Caprice". Palestrina-Janssen: "Agnus Dei". Wernick, Richard: Four 18th Century Silhouettes.

**Chamber Orchestra:** Lutyens: Six Tempos for Ten Instruments.

**Band:** Anderson, Leroy: Pirates Dance; Pyramid Dance (and/or orch., and/or chorus). Moore, Donald: Sibelius Showcase. Wernick, Richard: The Diocletians.

**Chamber Music:** Gerhard, Robert: Wind Quintet. Toch, Ernst: String Quartet, Op. 74. Zekely: Wind Quintet.

**Piano:** Bennett, Richard Rodney: "A Week of Birthdays". Chavez: Seven Piano Pieces. Ellstein, Abraham: *Negev Concerto*.

**Violin:** Gerhard, Robert: Concerto.

**Flute:** Bennett, R. R.: "Winter Music".

**Voice:** Lutyens, Elizabeth: "O Seasons, O Chateaux" (voice and instruments).

### Musicord Publications

858 Post Ave., Staten Island 10, N. Y.  
\*Mrs. F. R. Spiro

**Piano:** Twenty-Eight Star Melodies, Bk. I (easy); Your Hit Tunes, Red Book (easy).

### Omega Music Company

19 West 44th St., New York 36, N. Y.  
\*David J. Grunes

**Chamber Music:** Szalowski, Antoni: Wind Quintet.

**Chorus:** Bach-Balbo: "Light".

**Book:** Kwartin, Bernard: *New Frontiers in Vocal Art*.

**Brochure:** Shapiro, H. M.: The Violinist's Bow Arm.

### Oxford University Press

417 Fifth Ave., New York 16, N. Y.  
\*John Owen Ward

**Two Pianos:** Bach-Walton: "Ah, How Ephemeral".

**Tenor & Guitar:** Walton, William: "Anon in Love".

**Liturgical Drama:** Arnold, Malcolm: "Song of Simeon" (A Nativity Masque).

**Chorus:** Jacques-Willcocks: Carols for Choirs.

**Voice:** Vaughan Williams: "A Yacre of Land".

**Study Scores:** Hérold-Lanchbery: *La Fille Mal Gardée*. Hoddinott: Concerto for Piano, Wind, and Percussion. Lambert: *Horoscope*. Walton: Symphony No. 2.

### Joseph Patelson Music House

160 West 56th St., New York 19, N. Y.  
\*Joseph Patelson

**Voice:** Birch, Robert Fairfax: "Sweet Are the Moonbeams"; "Willow".

### C. F. Peters Corporation

373 Park Avenue South, New York 16, N. Y.  
\*Walter Hinrichsen

**Orchestra:** Barati: Chamber Concerto; *The Dragon and the Phoenix*. Butterworth: Three Nocturnes. El-Dabh: *Bacchanale*; *Spectrum* No. 1; *Tahmeela*. Engel, Lehman: *Jackson*. Gabrieli: Canzona Noni Toni a 12 (3 brass choirs). Harrison, Lou: Suite for Symphonic Strings. Howhanness: *Armenian Rhapsody*; *Macedonian Mountain Dance*; *Meditation on Orpheus*; *Mountain of Prophecy*; Psalm and Fugue for String Orchestra; Symphony No. 6 (*Celestial Gate*) for Small Orchestra; Symphonies Nos. 8 (*Arjuna*), 10, 11, 12 (*Choral*), 13, 14 (*Ararat*). Kelemen: Concertino for Double Bass; Con-



certo for Bassoon; Piano Concerto. Mayuzumi: *Bacchanale; Phonologie Symphonique*; Pieces for Prepared Piano and String Orchestra. Pinkham Symphony No. 1. Smith, Russell: Can-Can and Waltz; *Tetrameron*. Wishart: *Concerto Piccolo*; *Elegies*.

**Wind Symphony Orchestra:** Bliss: *Greetings to a City*. Chou Wen-chung: *Metaphors*. Kay, Ulysses: *Trigon*. Mayuzumi: *Music With Sculpture*; Symphonic Winds. Somers: Suite.

**Chamber Music:** Chou Wen-chung: Suite for Harp and Wind Quintet. Cowell: *Homage to Iran* (violin and piano); Rondo (3 trumpets, 2 horns, 3 trombones); String Quartets Nos. 4, 5. Erbe: *12 Aphorisms*. Harrison, Lou: String Trio. Haydn: *Divertimento No. 1* (St. Anthony Chorale). Hovhaness: Wind Quintet. de Lorenzo: *Idillio; Improviso; Trio Romantico*. Peeters: Trumpet Sonata. Stevens, Halsey: Trumpet Sonata. Woollen: *Triptych* (brass choir).

**Ballet:** Ed-Dabh: *Ballet of Lights; Clytemnestra; Furies in Hades; One More Gaudy Night*. Hovhaness: *Is There Survival?* Lancen: *Cadence; Les Prix*. Mayuzumi: Ballet.

**Piano:** Genzmer: Sonata (4 hands). Kelemen: Sonata. Shifrin: *The Modern Tempers*. Stravinsky, Soulima: *The Art of Scales; 3 Inventions; Music for Children*.

**Organ:** Bossi: Concerto in A minor for Organ (strings, 4 horns, timpani). Chapman: *Festival Overture*. Willan: "Evensong"; "Matins."

**Percussion:** Chou Wen-chung: *Soliloquy of a Bhiksuni* (percussion ensemble, trumpet solo, brass). El-Dabh: *Hindi-Yaat* No. 1; *Juxtaposition* No. 1; *Sonic* Nos. 7, 10; *Tabla-Dance*; *Tabla Tahmeel*. Harrison, Lou: Double Music (percussion quartet); Violin Concerto (with percussion). Hovhaness: *The Burning House* (flute, 4 percussions); *Koke No Nowa* (English horn or clarinet, harp, 2 percussions); *October Mountain* (percussion sextet); Suite (violin, piano, percussion); *Upon Enchanted Ground* (flute, cello, harp, tam tam). Mayuzumi: *Microcosmos*. Parris, Robert: Concerto for 5 Kettle-drums and Orchestra. Winter: *Festive Fanfare* (brass, timpani).

**Accordion:** Hovhaness: *Accordion Suite*; Concerto for Accordion and Orchestra.

**Carillon:** Hovhaness: *Gamelan and Jhala*. Pinkham: *A Song for the Bells*.

**Harmonica:** Hovhaness: Concerto for Harmonica Solo and Orchestra; Seven Greek Folk Dances. Lancen: *Harmonica Concerto*.

**Opera:** Hovhaness: *Blue Flame* (Musical Fairy Tale). Wishart: *Two in a Bush*.

**Chorus:** Bach: Six Motets. Binkerd: "The Lord is King." Bruckner: "Jesus Our Saviour"; Motets. El-Dabh: "Leilya." Hovhaness: "Ad Lyram"; "Immortality"; "Make Haste"; "Out of the Depths"; "Sing



## ASSOCIATED MUSIC PUBLISHERS, INC.

A Subsidiary of Broadcast Music, Inc.

Distinguished composers of our day whose works are represented in the AMP repertory:

Berg • Berio • Blacher • Blomdahl • Boulez • Carter • Cowell • Dallapiccola  
Dohnanyi • Egk • Einem • Erbe • Etler • Fortner • Françaix • Fricker • Guarnieri  
Hamilton • Harris • Hartmann • Heiden • Helm • Henze • Hindemith • Hovhaness  
Ives • Kay • Kirchner • Klebe • Krenek • Liebermann • Malipiero • Martin  
Martinu • Milhaud • Mahaupt • Nilsson • Nono • Orff • Petrassi • Piston • Riegger  
Rieti • Rozsa • Schoenberg • Schuller • Seiber • Stockhausen • Stravinsky • Surinach  
Tansman • Tcherenpin • Tippett • Toch • Villa-Lobos • Webern • and hundreds of others.

1 WEST 47th STREET

NEW YORK 36, N. Y.



## MARY HOWE, Composer

"BEAUTIFUL AND EFFECTIVE MUSIC"

RECORD JUST RELEASED: CRI-145

### SPRING PASTORAL

PLAYED BY THE IMPERIAL PHILHARMONIC OF TOKYO, WILLIAM STRICKLAND, CONDUCTOR

Among her Songs

THREE HOKKU (*Galaxy Music Corporation*)  
PERFORMED BY ADELE ADDISON, SOPRANO

SEVEN VOLUMES (49 Songs) (*Galaxy Music Corporation*)  
"Genius for fitting musical moods to literary context"

Among Her Choruses

WILLIAMSBURG SUNDAY (*Carl Fischer, Inc.*)  
PERFORMED BY HOWARD UNIVERSITY CHORUS, WARNER LAWSON, DIRECTOR, AT THE  
9TH FESTIVAL, NATIONAL GALLERY OF ART, WASHINGTON, D. C.  
"A gem for a cappella chorus"

WRITE TO A. HULL, 96 GROVE ST., NEW YORK 14, FOR COMPLETE CATALOGUE

## william kraft, composer

World Premiere SYMPHONY FOR STRINGS & PERCUSSION

New York, August 21, 1961 — HENRY LEWIS, Conductor

"THIS IS A GOOD PIECE" . . . NEW YORK HERALD TRIBUNE

"WITTY AND INTRIGUING" . . . . . NEW YORK TIMES

2241 vista del mar

los angeles 28, california

## RACHMANINOFF

### RAPSODIE ON A THEME OF PAGANINI

2 pianos—(score form) . . . . . \$4.00  
miniature score . . . . . \$2.50

### EIGHTEENTH VARIATION (from Rapsodie on a theme of Paganini)

piano solo (Grade 4) . . . . . \$1.00  
piano solo (Grade 2) . . . . . .65  
Violin solo arranged by FRITZ KREISLER . . . . . \$1.00  
Orchestration with piano part edited by Erik Leidzen . . . . . \$3.00

67 West 44 Street CHARLES FOLEY New York 36, N. Y.

NEW MAJOR CHORAL-SYMPHONIC WORK BASED ON THE DEAD SEA SCROLLS

# ABRAM IN EGYPT

by

**ELINOR REMICK WARREN**

PREMIERE—Los Angeles International Music Festival, June, 1961, with the Roger Wagner Chorale, Donald Gramm, soloist, and the Festival Symphony Orchestra, Roger Wagner, conductor.

H. W. GRAY CO. publisher

from the press . . .

"Achieved splendor and amplitude of sound that was monumental. Freedom and unconventionality in the exercise of its idiom."

—Los Angeles Examiner

"Abounds in melody . . . handled with skill and sure sense of effectiveness and movement . . . enthusiastically received."

—Los Angeles Times

"Powerful and dramatic, richly orchestrated in eloquent music."

—Long Beach Independent

"Outstanding work, richly textured, massively orchestrated."

—Music of the West

## MARK BUCCI's

EXCITING OPERA TRILOGY

### THE DRESS

an opera comedy (3 characters) . . . vocal score \$3.50

" . . . genuinely expert and illuminating in its writing."

Max de Schauensee, Philadelphia Bulletin

### TALE FOR A DEAF EAR

a musical drama (7 characters) . . . vocal score \$5.00

" . . . an almost uninterrupted succession of four great emotional climaxes, which he puts across in no uncertain terms."

Edward Downes, New York Times

"Almost jolted the overflow audience out of their seats, left them applauding wildly."

Time Magazine

### SWEET BETSY FROM PIKE

a horse opera (3 characters) . . . vocal score \$4.50

" . . . brims with gaiety and wit . . ."

Judith Crist, New York Herald Tribune

THESE OPERAS MAY BE PERFORMED TOGETHER, UNDER THE TITLE TRIAD, OR SEPARATELY

AVAILABLE EARLY FALL

**CONCERTO FOR A SINGING INSTRUMENT**, the "Kazoo" concerto Leonard Bernstein and the N. Y. Philharmonic premiered on television. Adapted for any solo instrument (including voice) covering the range of twelve notes, with piano accompaniment.

**FRANK MUSIC CORP.**

Sole Selling Agents: FRANK DISTRIBUTING CORP., 119 W. 57 ST., N. Y. 19

## FRANCES WILLIAMS



composer of choral works  
SECULAR AND SACRED  
(in all voice categories)

Publisher: Harold Flammer, Inc.,

251 West 19th St., New York 11, N. Y.

Aloud"; "30th Ode of Solomon." Kay, Ulysses: "Like as a Father"; "O Praise the Lord"; "O Worship the King"; "Sing Unto the Lord." Osborne: "Early One Morning"; "On Christmas Eve." Reger - Hindemith: "100th Psalm"; Willan: "Let All Mortal Flesh"; "O Trinity of Blessed Light"; "Praise to the Lord"; "Ye Watchers and Ye Holy Ones".

**Voice:** Bauer: Four Songs. Bruckner: "Jesus, Our Loving Saviour". von Einem: Five Songs. Erbse: Six Songs. Hovhanness: 10 Songs. Peeters: "Ave Maria"; "The Lord's Prayer"; "Pater Noster"; "Speculum Vitae"; Wedding Song.

**Magnetic Tape:** Mayuzumi: Aoi - No - Ue; Campanology; Variations sur 7.

### Theodore Presser

Bryn Mawr, Pa.

\*William Sandberg

**Band:** Gluck - Bainum: Minuet and Dance of the Blessed Spirits. King: Old Waltzes with New Ideas. Tchaikovsky - Watters: Waltz, from Serenade for Strings. Ward: American Youth Concerto.

**Violin:** Schuman, William: Concerto for Violin and Orchestra (violin and piano reduction).

**Organ:** Young: Eight Organ Voluntaries.

**Opera:** Weisgall: Six Characters in Search of an Author.

**Cantata:** Weisgall: A Garden Eastward (high voice and piano).

**Chorus:** Ehret: "Jacob's Vision". Starer: "A Psalm of David".

### G. Ricordi & Co.

16 West 61st St., New York 23, N. Y.

\*Dr. Franco Colombo

(Music in all categories. Detailed listing, received too late for this issue, will appear in November.)

### G. Schirmer

609 Fifth Ave., New York 17, N. Y.

\*Karl Bradley

**Chamber Music:** Benson: Three Pieces for Percussion Quartet. Blackwood: Concertino for Five Instruments, Op. 5 (flute, oboe, violin, viola, cello); String Quartet, Op. 6, No. 2. Muczynski: Trumpet Trio. White: Prelude and Ostinato for String Orchestra.

**Band:** Morrissey: Ghost Town. Ward, Russell, arr.: Dixieland on Parade.

**School Orchestra:** Taylor, Corwin, arr.: Distinguished Music for School Orchestras.

**Piano:** Hofstad: Very First Favorites. **Organ:** Barber: Chorale Prelude on "Silent Night" from Die Natali, Op. 37. Thiman: The Organist's Dozen; 3 Meditations.

**Organ and Piano:** Barber: Toccata Festiva, Op. 36, for Organ and Orchestra (reduction for organ and piano).

**Violin:** Turner: Serenade for Icarus.

**Cello:** Blackwood: Fantasy, Op. 8.

**Guitar:** Block, arr.: Folksongs and Other Famous Melodies. Couperin-Norman: Song of the Devil. Handel-Norman: Fughetta. Rameau-Norman. "Lé Rappel des Oiseaux". Stamitz-Norman: Fugue.

**Harp:** Lawrence: The ABC of Harp Playing.

**Flute:** Moyse: Solos for the Flute Player.

**Timpani:** Muczynski: 3 Designs for Timpani, Op. 11, No. 2.

**Recorder:** Anderson: Rounds from Many Countries.

**Chorus:** Anderson: "The Holly Carol". Barber: "Sure On This Shining Night". Brahms - Jacobson: "Cradle Song" (Unison). Byles: A Carol (SSA). Copes: "When I Survey the Wondrous Cross". Forbes, arr.: Five French Noels. Grieb, arr.: "I Love Thy Kingdom, Lord" (Jr.-Sr. Combined). Haydn-Pauly: "Blessed is He". Hovdesven: "My Heart is a Manger". McLaughlin: "Torches" (SSA). Raymond: "Great is Thy Reward". Schütz-Agey: "If God Be For Us". Seiber: Three Hungarian Folk-Songs (SA and SSAA). Thiman: "Gloria in Excelsis Deo" (Unison); Round Me Falls the Night" (SA).

**Voice:** Bernstein: Two Love Songs. Byles: "Sheer Joy". Deacon: "Hear My Prayer". Powell: Haiku Settings.

**Study Scores:** Barber *Toccata Festiva* for Organ and Orchestra, Op. 36. Blackwood: Concertino for Five Instruments, Op. 5. Powell, Mel: *Miniatures* for Baroque Ensemble, Op. 8.

**Books:** Boehm: *Modern Music Notation*. Irwin: *Dictionary of Hammond Organ Stops*. Whitney: *Back-grounds in Harmony*.

#### Schmitt, Hall and McCreary

Park Ave. at 6th, Minneapolis 15, Minn.  
\*David S. Van Fleet

**Band:** Jenkins, J. W.: "Cumberland Gap". Knudsen, C.: "Badinerie" (Scherzo). Mendelssohn-Logan: Minuet Italienne—3rd Mvt. Peters, Jacob: "All-Time Old-Timers" (band book).

**Novelty Band:** McLeod, Red: "Lulu Belle".

**Book:** Marvel: *Music Resource Guide*.

#### Southern Music; Peer International

1619 Broadway, New York 19, N. Y.  
\*Roger Herriman

## \*HELLO OUT THERE

is one of a vast repertoire of new modern operas which add lustre to the MILLS catalog.

Send for new descriptive  
Opera brochure

\* One act opera by Jack Beeson  
Mills Music, Inc. 1619 B'way, NY 19

**Orchestra:** Diamond, D.: *The World of Paul Klee* (full score).

**Chamber Music:** Diamond, D.: Partita (oboe, bassoon and piano). Fuleihan, A.: String Quartet No. 2. Ives, C. E.: Largo Risoluto Nos. 1 and 2 (piano quintet). Villa-Lobos, H.: *Ciranda das Sete Notas* (bassoon and string orchestra full score, and bassoon and piano reduction).

**Violin:** Saygun, A. A.: Sonata, Op. 20, for Violin and Piano.

**Cello:** Saygun, A. A.: Sonata, Op. 12, for Cello and Piano.

**Voice:** Cortes, R.: Three Spanish Songs. Sibelius: Arioso (voice and string orch.). Thompson, V.: Five Shakespeare Songs.

**Book:** Emerich, P.: *The Road to Modern Music* (examples, piano exercises, and text).

#### Weintraub Music Company

240 West 55th St., New York 19, N. Y.  
\*Eugene Weintraub

**Cello:** Shulman, Alan: 5 Duos for Student and Teacher.

**Horn:** Kurka, Robert: Ballad for Horn and Piano.

#### B. F. Wood Music Company

1619 Broadway, New York 19, N. Y.  
\*Don Malin

**Orchestra:** Greenfield, Irwin: "The Carillon".

**Band:** Leslie, Kermit & Walter: "Jalopy"; "Montana Roundup".

**Piano:** Curcio, Louise: Magic Keys, Bk. 3. Nevin, Mark: Ten Little Fingers.

**Chorus:** Malin, Don, arr.: Christmas Carols for Young Voices (Unison or SA); Yuletide Carols for Mixed Voices (SAB); Yuletide Carols for Young Men (TB).

#### College Music Society Publishes New Annual

A new publication, *College Music Symposium*, begun as an annual, is intended to supply the need of college and university music teachers for a "provocative journal to cut across the lines of specialization" and "a literary forum for discussing ideas and problems relating to college music."

The annual is published by the College Music Society, formed several years ago with the amalgamation of the Society for Music in the Liberal Arts College and the College Music Association. The present membership of the Society is about 600 and includes mainly teachers in the field. The editor of the annual is Donald M. McCorkle.

The first issue includes a tribute to Archibald T. Davison by G. Wallace Woodworth and Donald Jay Grout; a symposium on "The Lag of Theory Behind Practice," moderated by Leon Kirchner; "Music at the Stanford Study Centers in Europe," by Herbert B. Nannery; a symposium on "A Re-examination of Teacher Training in Music."



Does finding a competent vocal teacher baffle you? Ask for enlightening free booklet on the Art of Singing and its different schools, then make your choice.

## Maestro C O S C I A (Sylvius C.)

Vocal Teacher and Interpretation Guide  
Member: Metropolitan Opera, ASCAP.  
Diplomas: Milan Conservatory. Recommended  
by world celebrities. PHONE: OL 1-2742 or  
write: 1425 Broadway, Studio 46, N. Y. C.

## ENJOY your NEW YORK visit at the Great Northern Hotel on famous 57th ST.

walk to the  
centers of  
ART & MUSIC  
Readers of Musical America are guaranteed  
hotel rooms (air conditioned, TV & radio)  
at \$8 single; \$12 double; kitchenette suites  
by the month. Send this advertisement with  
your name and address and receive your  
PERSONAL GUARANTEED RESERVATION CARD.  
118 W. 57th St., N. Y. 19 CI 7-1900

## WILLIAM SOWERWINE

COACH — ACCOMPANIST

234 West 10th St., New York 14, N. Y.  
Chelsea 3-3711

## LOTTE LEONARD

Professor of Singing

Only Teacher of Mattiilda Dobbs

Julliard School of Music  
Mannes College of Music

## CHARLES G. READING

TEACHER OF SINGING

Assistant to the late Giuseppe De Luca, and the  
only person authorized to carry on his teaching of  
the "Art of Bel Canto."

257 West 86th St., N.Y.C.

TR 7-7573

## BERNARD TAYLOR

Teacher of Singing

Formerly for 22 years member of Vocal  
Faculty Julliard School of Music  
444 Riverside Drive, N.Y.C.  
Tele.: MONument 2-6797

## SCOTT O'NEAL M.A.

COACH — Opera, Recital, Oratorio

Sight Singing Musician'ship

CONDUCTOR-DIRECTOR

Opera Theatre. Heights Opera Ass'n

Bronx Civic Opera. Opera-In-The-Park

Hotel Ansonia, NYC SU 7-8127 • SU 7-3300

## CLAIRE GELDA

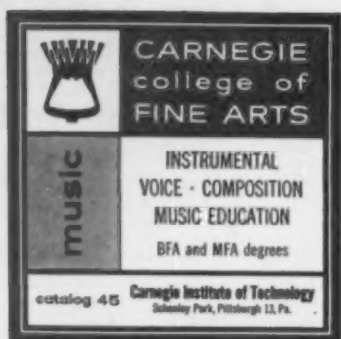
The Technique and Art of Singing

ONLY TEACHER OF RERI CRIST

17 W. 73rd St., NYC 23

TR 7-8137





## NEW YORK COLLEGE of MUSIC

Chartered 1878 Arved Kurtz, Director

Bachelor of Music Degree and Diploma  
Courses, Bachelor of Music—Teacher  
Education Degree Course.

114 East 85th St. New York 28 RE 7-5751

## PROFESSIONAL CHILDREN'S SCHOOL

Facing Lincoln Center

• Grades 1-12 • Hours 10 A.M.-2 P.M.  
For professional or pre-professional children  
interested in the theatre or performing arts.  
Simultaneous family. Outstanding alumni. Char-  
tered by N. Y. State, Modern 7-floor building.  
Established 1914.

132-M West 60 St., N. Y. 23 • JU 2-3114

## Philadelphia Conservatory of Music

216 S. 20th STREET

MARIA EZERMAN DRAKE, Director

Outstanding Faculty 85th Year  
25 Scholarships in Orchestral Instruments  
Instruction at all levels.

Piano, Voice, Theory, Composition.

Degree Courses — LOcust 7-6215

## Baldwin-Wallace Conservatory of Music

Berea, Ohio (Suburb of Cleveland)

Cecil W. Munk, Director

Courses leading to degrees B.Mus., B.Mus. Ed., and  
B.A., with music major

Member of N.A.S.M.

## MUSIC AND MUSICIANS

is the only illustrated music magazine published in London, England and exclusively covering the whole field of classical music and opera. There is news of musical personalities, feature articles about the music and those who make it, explained in straightforward writing by experts; famous composers write about their own music, experts comment on first performances of new works in advance, candid critics review concerts, opera and recitals. In MUSIC AND MUSICIANS there are interesting articles giving new light on musical problems and on the personalities of composers and famous artists of the concert platform and the opera stage, pictures of new operas and new productions, "candid camera" pictures of musical personalities at work and gossip of the musical world. Ninth year of publication

Monthly copies by post from England are \$5 per year from the publishers Hanson Books Ltd., 21 Lower Belgrave St., London, S.W.1, England. A sample copy will be sent free on request.

# Book Publishers' Fall Listings

This listing contains book titles scheduled for fall publication (August 1961 through January 1962). Succeeding issues will announce forthcoming books as information is received.—The Editor

Abelard-Schuman Limited. 6 W. 57 St., N.Y.C. 19.

*THE SMALL STRADIVARI* (fiction) by Deane Narayn. A meek man's hilarious foray into the curious world of New York violin dealers. \$3.95

Appleton - Century - Crofts, Inc. 35 W. 32 St., N.Y.C.

*THE SAN FRANCISCO OPERA* by Arthur J. Bloomfield. \$6.

Barnes-Yoseloff. 11 E. 36 St., N.Y.C. 16.

*THE BARNES BOOK OF THE OPERA* by Gladys Davidson. An omnibus of stories from the world's best-loved operas. Illustrated in color and black and white. \$10.

*LISZT'S WEIMAR* by Morris Bagby. Edited by Kathleen Hoover. \$3.95.

Chilton Books, Philadelphia 39, Pa.

*THE STORY OF AMERICA'S MUSICAL THEATRE* by David Ewen. From 1753 to *Bye Bye Birdie!* \$3.50

The Citadel Press. 222 Park Ave. South, N.Y.C. 3.

*BIRD* by Robert George Reisner. The legend of Charlie Parker. \$4.95  
*FOLK MUSIC: U.S.A.* by Howard Grafman and Bob Amft. \$4.50 (cloth), \$2.25 (paper)

*PRIMA DONNAS AND OTHER WILD BEASTS* by Alan Wagner. \$5.

*THE BEGGAR'S OPERA* by John Gay. With an introduction by Louis Kronenberger and Max Goberman. \$10.

Columbia University Press. 2960 Broadway, N.Y.C. 27.

*EARLY ENGLISH CHRISTMAS CAROLS*. Edited by Rossell Hope Robbins. \$5.

Crown Publishers. 419 Park Ave. South, N.Y.C. 16.

*BOOK OF NONSENSE SONGS* by Norman Cazden. \$1.95

Dodd, Mead & Company. 432 Park Ave. South, N.Y.C. 16.

*THE OPERA COMPANION* by George Martin. A guide for the casual opera-goer. \$12.50

*BEETHOVEN AND THE WORLD OF MUSIC* by Manuel Komoroff. \$3.50

*BIRD OF FIRE* by Olga Maynard. The story of Maria Tallchief. \$4.

Fawcett World Library (Fawcett Publications, Inc.) Greenwich, Conn.  
*COME TO THE OPERA* by Stephen Williams. \$.75 (paper)

Harvard University Press. 79 Garden St., Cambridge 38, Mass.

*HENRY PURCELL AND THE RESTORATION THEATRE* by Robert Etheridge Moore. Forward by Sir Jack Westrup. \$5.25

Horizon Press. 156 Fifth Ave., N.Y.C. 10.

*BLUES FELL THIS MORNING: The Meaning of the Blues* by Paul Oliver. Foreword by Richard Wright. A lusty history of the Blues. Discography. Illustrated. \$4.95

Houghton Mifflin Company. 2 Park St., Boston 7, Mass.

*THE BALLAD BOOK OF JOHN JACOB NILES* by John Jacob Niles. Decorations by William Barss. 110 ballads selected for their classic qualities from the author's long years of collecting. \$10.

Alfred A. Knopf. 501 Madison Ave., N.Y.C. 22.

*H. L. MENCKEN ON MUSIC*. Selected by Louis Cheslock. \$4.50  
*THE NEW BOOK OF MODERN COMPOSERS* by David Ewen. \$7.50

W. W. Norton and Company, Inc. 55 Fifth Ave., N.Y.C. 3.

*THE BAROQUE CONCERTO* by A. J. B. Hutchings. A full documentation of an important field in 18th-century music. Illustrated. Over 100 musical examples. \$10.  
*TUDOR CHURCH MUSIC* by Denis Stevens. A view of the music of the liturgy from 1485 to the first decade of the 17th century. Also included is an E.P. 45rpm record of musical examples. \$7.95.

*ESSAYS BEFORE A SONATA AND OTHER WRITINGS* by Charles Ives. Selected and edited by Howard Boatwright. Essays by the late American composer on various subjects: the state of music, composers, and his own works. \$4.

Pantheon Books. 333 Sixth Ave., N.Y.C. 14.

*OPERA: ORIGINS, DEVELOPMENT, PERFORMANCE* by Wallace Brockway and Herbert Weinstock. Illustrated. \$10.

Random House. 457 Madison Ave., N.Y.C. 22.

*THE CORRESPONDENCE BETWEEN STRAUSS AND VON HOFMANNSTHAL*. \$10.  
*ENCYCLOPEDIA OF THEATRE MUSIC* by Richard Lewine and Alfred Simon. \$8.95

Rutgers University Press. New Brunswick, N. J.

**THE AMERICAN MUSICAL STAGE BEFORE 1800** by Julian Mates. The theatres, orchestras, companies, repertoires, reporters and critics of the 18th-century musical stage. Illustrated. \$6.

**MUSICAL BACKGROUNDS FOR ENGLISH LITERATURE** by Gretchen Ludke Finney. A history of metaphysical ideas about music that influenced English thought and expression in the late 16th and early 17th centuries. Illustrated. \$7.50

St. Martin's Press. 175 Fifth Ave., N.Y.C. 10.

**BEETHOVEN'S LETTERS.** Translated and edited by Emily Anderson. Over 1,570 letters. 3 volumes, 1,500 pages. \$40.

**SUPPLEMENTARY VOLUME TO GROVE'S DICTIONARY OF MUSIC AND MUSICIANS.** Edited by Denis Stevens and Eric Blom. This volume brings the Fifth Edition of Grove completely up to date. Illustrated. \$15.

Simon and Schuster. 630 Fifth Ave., N.Y.C.

**OPERA THEMES AND PLOTS** by Rudolf Fellner. \$1.75 (paper)

**MARTYN GREEN'S TREASURY OF GILBERT AND SULLIVAN.** 11 Savoy operas with notes and anecdotes by Mr. Green. Texts presented in their entirety alongside notes by the editor on how each scene should be played. Music and words for 100 major songs. Sketches of stage scenes. \$12.50 (pre - Xmas price)

Charles Scribner's Sons. 597 Fifth Ave., N.Y.C.

**CHURCH MUSIC IN HISTORY AND PRACTICE** by Winfred Douglas. Revised with additional material by Leonard Ellinwood. \$5.95

Southern Illinois University Press. Carbondale, Ill.

**NINE BASIC ARTS** by Paul Weiss. A study of the arts of architecture, sculpture, music, theatre, etc., by a philosopher in the light of the particular reality they create. \$5.

Taplinger Publishing Co., Inc. 119 W. 57 St., N.Y.C. 19.

**THE STEREO RECORD GUIDE,** Vol. 2 by Edward Greenfield, Ivan March and Denis Stevens. \$7.

**LIFE AND LISZT:** The Recollections of a Concert Pianist by Arthur Friedham, edited by Theodore L. Bullock. Illustrated. \$6.

**THE STORY OF INDIAN MUSIC** by O. Gosvami. \$6.50

University of California Press. Berkeley 4, Calif.

**SPANISH CATHEDRAL MUSIC IN THE GOLDEN AGE** by Robert Stevenson. \$12.50

## FRANZ WAXMAN

### Joshua

A DRAMATIC ORATORIO FOR NARRATOR, SOLI, CHORUS AND ORCHESTRA (text by JAMES FORSYTHE)

Vocal Score .....\$7.50  
Chorus Parts ... (on rental)

#### ECHOES OF ITS LOS ANGELES PREMIERE:

"Joshua—The mighty dramatic oratorio . . ." (CLYDE LEECH)

"Joshua . . . emerges in dramatic power, orchestral splendor and choral magnificence . . ." (PATTERSON GREENE)

"Joshua . . . will take its place with the great ones of the Masters" (RACHEL MORTON)

"Joshua . . . can be numbered among the few great works of our own time" (RICHARD D. SAUNDERS)

**G. Ricordi & Co.** 16 WEST 61ST STREET  
NEW YORK 23, N. Y.

## HAROLD MORRIS *American Composer*

### CONCERTO FOR PIANO AND ORCHESTRA

(JULLIARD PUBLICATION AWARD WINNER)

To be performed in Jan. 1962 by the Orchestra of America, Richard Korn, conductor, with Claudette Sorel as soloist. (First three performances were by the composer and the Boston Symphony under Koussevitzky in Boston and New York.)

### SUITE FOR ORCHESTRA

(PHILADELPHIA MUSIC GUILD AWARD WINNER)

To be performed this season by the Brooklyn Philharmonia, Siegfried Landau, conductor; Charleston W. Va. Symphony, Geoffrey Hobday, conductor; Cincinnati College-Conservatory Orchestra, Adrian Gnam, conductor. (The Suite has been performed by orchestras conducted by Golschmann, Bales, Wallenstein, Hanson, Harrison and Fennell.)

ADDRESS SECRETARY: 299 RIVERSIDE DRIVE, NEW YORK 25, N. Y.

## BURTON CORNWALL

### Singer and Teacher of Singing

Member: New York Singing Teachers' Association

46 West 86th St., New York 24

ENDicott 2-7898

## JOHN DAGGETT HOWELL

### Producer and Director of Opera

MODERN ACTING FOR SINGERS

FALL TERM — OCTOBER

853 - 7th Avenue, New York 19, N. Y.

CO 5-3880

## ZABALETA

PER. REP. GRACIELA TORRES, P.O. BOX 886, SAN JUAN, P.R.

HARPIST

## Clarence E. Cramer

306 So. Wabash Ave. Chicago

Thor Johnson and the  
Chicago Little Symphony  
20 Virtuosi—unique programs  
Youth concerts; orchestra festivals

Cramer's Opera Festival in Rossini's  
The Barber of Seville in English  
7 important artists & pianist  
Elaborate new stage settings.

The Medleys, duo-pianists  
Another coast-to-coast tour

Theatre Men, male octet, soprano,  
pianist, singing theatre music  
Another coast-to-coast tour

Serenaders Male Quartet; Ralph  
Nielsen, 4 of Chicago's finest voices  
Remarc Trio; soprano, tenor, bass-  
baritone, pianist.

"In Operetta Time" with Bernard  
Izzo, Janet Carlson, pianist

"Vignettes"; stage incidents with  
Dorothy Cothan, Blanche Lewis,  
Russell Stephan

St. Louis Trio, violin, cello, piano  
5 kinds of instrumental music

Solo recitalists  
Dorothy Cothan, Soprano  
Ralph Nielsen, Tenor  
Bernard Izzo, Baritone

## FABIEN SEVITZKY

MUSIC DIRECTOR AND CONDUCTOR

University of Miami (Fla.) Symphony Orchestra  
P. O. Box 8085, Coral Gables 46, Fla.

## GYORGY SANDOR

Pianist

THE FRIEDBERG MANAGEMENT  
111 W. 57th St., New York 19, N. Y.

## MATA and HARI

"A Gay World of Masks and Mime"

Per. Rep.: MARCEL VENTURA

Plaza Hotel, New York 19, N. Y. PL 3-9430

## HARRY FARBMAN

MUSICAL DIRECTOR AND CONDUCTOR

Personal Mgt.: Arthur Judson  
Columbia Artists Management, Inc.  
165 West 57th St., New York 19, N. Y.

## Joanna HODGES

PIANIST

CURRENTLY TOURING IN EUROPE

Hottenbach Artist Bureau  
427 W. 5th St., Los Angeles

University of Chicago Press. 5750 El-  
lis Ave., Chicago 7, Ill.  
COMPOSING FOR THE JAZZ  
ORCHESTRA by William Russo.  
\$3.50

University of Minnesota Press. 2037  
University Ave. S.E., Minneapolis,  
Minn.

OPERA PRODUCTION: A HAND-  
BOOK by Quaintance Eaton. Detailed  
production information on more than  
500 operas. \$6.50

Vanguard Press. 424 Madison Ave.,  
N.Y.C. 17.

GISELLE AND I by Alicia Mar-  
kova. The author reveals her life  
with this role in an intimate self-  
portrait. Illustrated with photographs.  
\$5.50

THE TRIUMPH OF TCHAIKOV-  
SKY by John Gee and Elliot Selby.  
A full and frank account of the com-  
poser's life. \$5.

Washington Square Press (Affiliated  
Publishers). 630 Fifth Ave., N.Y.C.  
20.

THE STORY OF THE GREAT  
OPERAS by Milton Cross. \$.60  
(paper)

Watson-Guptill. 24 W. 40 St., N.Y.C.  
18.

JAZZ IMPROVISATION, Vol. 2. A  
Schematic History of Jazz Rhythm  
and Piano Styles by John Mehegan.  
Preface by Harold Arlen. The sec-  
ond of three volumes. \$20.

Wesleyan University Press. Middle-  
town, Conn.

SILENCE by John Cage. The first  
book of Cage's Zen-influenced writ-  
ings about music and life. \$5.75

## Andrew Imbrie . . .

(Continued from page 9)

In this way a composer could also  
overcome budget problems by (oc-  
casionally) using one horn player, for  
example, to do four different horn parts  
simultaneously. The completed work  
will not in any sense be musique  
concrète: I like the effect of real in-  
struments played by real people."

When it comes to opera, Mr. Imbrie  
feels that there is too much self-con-  
sciousness about being American.  
"There are only two extremes in op-  
eratic writing in America today," he  
says. "At one end you have Menotti  
and commercialism, and at the other  
end serious efforts which are conserva-  
tive and unadventurous. One might  
think, from listening to most American  
operas, that *Wozzeck* and *The Rake's  
Progress* had never been written. Only  
by taking a long chance will a good  
American opera come about; it will  
never happen if composers play it safe.  
Opera houses must also take a chance  
and be prepared for some failures.

"The biggest problem facing com-  
posers today is the reinvestigation of all

our musical assumptions. Musical lan-  
guage has been so subdivided that com-  
posing is like splitting the atom and  
then assembling it in very unusual ways.  
Some people try to turn their backs  
on such questions as to what extent  
composition is an intuitive process. But  
facing it squarely forces a re-examina-  
tion of the devices and techniques you  
have been using all your life.

"Today there is too much distance  
between composers and their material.  
Modern techniques, such as precom-  
positional methods, are determining to too  
great an extent the outcome of music.  
Chance music, to my mind, is pure  
frivolousness. Perhaps this attitude is  
the result of my Protestant upbringing,  
but I feel that this type of composition  
is immoral."

## Hershky Kay . . .

(Continued from page 11)

is about 50-50 in this respect. *Stars  
and Stripes* (the original march) is im-  
possible to change structurally or to add  
to or vary. I had to use it pretty much  
as is."

Richard Rodgers' music (the Winston  
Churchill series on TV) was often  
handed to Kay in fragments of 32 bars  
and less. "It was hard to elaborate.  
It seemed to defy change. Rodgers gave  
his themes to Robert Emmett Dolan,  
who prepared a rough score. He in  
turn handed the fragments to [Robert  
Russell] Bennett and myself to make  
further elaborations and to score it to  
fit the episodes.

"Another composer whose tunes and  
ideas are very hard to transform is Off-  
enbach; they must be used pretty much  
as they are. Gershwin, on the other  
hand lends himself to all changes. He's  
a natural. So is Gottschalk. When the  
music is rigid and I can't change the  
key relationships without destroying the  
composer's music I have a real prob-  
lem. Rosenthal, when he arranged  
Offenbach for the ballet *Gaité Paris-  
sienne*, did not make drastic changes,  
nor did I in the score for *The Happiest  
Girl in the World* [also Offenbach]. On  
the other hand, most folk music can  
be developed right off the bat."

As far as scoring for musical comedy  
is concerned, the maximum time at  
Kay's disposal is usually less than a  
month. During the second week of re-  
hearsals, when the dance routines are  
set, he can really get down to hard  
work, but he is dependent on these  
being completed before he can really  
settle down. There are other problems  
too that he must contend with. "The  
composers who know little or nothing  
about music give me plenty of trouble  
sometimes," he says. "Those who  
know, such as Bernstein or Blitzstein,  
leave me pretty much alone. Oh, some-  
times they sketch out an idea, but  
mostly they leave it up to me. The  
only musical comedy composer who  
ever did his own orchestrations, as far  
as I know, was Kurt Weill. Yet, when  
I worked on his music for *A Flag Is*



Born, he just handed me a lot of fragments to work with—of course, this was mostly stuff he had lying around.

"My real problems with a musical begin out of town when the changes really come in fast and heavy and I may have to change a waltz to a rumba or a soft solo to a jazzy chorus. When a dance routine is changed I have to do a 100-page score in less than two days sometimes. . . . Then there is always the business of inserting a new song at the last minute. Sometimes there are differences with the composer, but I have a good knowledge of the pit.

"What you write is what you get. It's not like movie or TV work. Of course, in the studios you don't have rehearsal-time limits, and you can do things with mikes that you can't do live—such as pitting a harpsichord against a brass section. In the theatre you don't have electronics to fall back on. Pit scoring is tricky and delicate."

Kay's nontheatrical scores are not plentiful. One of them, an arrangement of Gottschalk's *Grand Tarantella* for piano and orchestra, was made for Eugene List, who found a piano score in the British Museum. The work has only been performed in a version for small orchestra, but a larger version will probably be performed later this season.

Kay's publishers for his ballet scores and orchestral works are the venerable British firm of Boosey and Hawkes. When his contract was sent over to the London office some years ago, they were much concerned over his first name. The English office thought it a bit informal and wrote back for his full name. "After all," they said, "we couldn't very well issue a score by Benjy Britten." The New York office wrote back immediately, assuring them that Hershy was a bona fide name—which tickled Kay's risibilities (he has a quiet and jugular sense of humor). In fact, when he quoted source materials in his score for *Western Symphony*, the list read: "John and Alan Lomax, Ira Ford, Greer Abernathy, Carmen Oswald." This was duly sent by Boosey and Hawkes to their London office for European copyright. In no time an anguished letter came back saying that the first two sources were traceable, but that the latter two were impossible to locate. In a spirit of fun, Kay had used the names of some friends' dogs. To this day, they are immortalized on the printed score.

**Worcester, Mass.**—The 102nd annual Worcester Music Festival will take place Oct. 23-28. The Detroit Symphony, under Paul Paray, will appear at all evening concerts, and soloists include Joan Sutherland, Jean Madeira, Cornell MacNeil, Van Cliburn and Gregor Piatigorsky. There will be a Young People's Concert conducted by Valter Poole with Jacques Burguet as narrator. A feature of the Festival will be a performance of the Berlioz *Te Deum*, in which the Festival Chorus will be joined by 100 school children.

## DISCRIMINATING ARTISTRY

FOR THE PERFORMER • COMPOSER • TEACHER

Each page of this  
issue is a testimonial  
of dedicated crafts-  
manship

For Service  
**CHARLES TURPAN**  
ORegon 4-4530

SHARP • CRISP  
REPRODUCTIONS

KNICKERBOCKER  
PHOTO ENGRAVING CO.  
37 E. 12 ST., N. Y. C.

## SAMUEL MARGOLIS

Among outstanding Metropolitan Opera artists studying with Mr. Margolis are: the brilliant baritone, **ROBERT MERRILL** (his only voice teacher), **JEROME HINES**, famous basso, and other celebrated singers.

152 W. 57th St., N. Y. C. COlumbia 5-9155

## LILA LEEROY

TEACHER OF SINGING—

Fellow of Natl. Assn. Teachers of Singing; Member N. Y. Singing Teachers' Assn.  
Faculty: New York College of Music, since 1939  
Studio: 194 Riverside Drive, New York 25, N. Y. SC 4-7717

## RAYMOND SMOLOVER

Tenor  
The Opera Theatre of Westchester  
Studio 12 F  
344 West 72nd St., N.Y.C.  
TRafalgar 3-6950

Singing Teacher of

**WILLIAM CHAPMAN**, leading baritone, N. Y. City Opera. Broadway: *Greenwillow*, *Candide*.

**TOMMY RALL**, leading tenor, New England Opera Theatre, St. Louis Municipal Opera Co.

**MONTE AMUNDSEN**, leading soprano, N. Y. City Opera. Broadway: *Juno*, *Phoenix Pinafore*.

## William Pierce Herman

Teacher of

**ROBERTA PETERS, PATRICE MUNSEL**

19 East 94th St., N. Y. 28

ATwater 9-4735

## ARTHUR BENNETT LIPKIN

Conductor

Personal Management: Arthur Judson  
Columbia Artists Management Inc.  
165 W. 57th St., New York 19

Howard and Patricia

outstanding duo-pianists

## BARR

The Barrs bring their own two  
Baldwin Concert Grands with them

For dates and terms write or wire to:  
MGT. MICHAEL PODOLI, 171 W. 71st NYC 23

# GANZ

Chicago Musical College  
of Roosevelt University  
Chicago 5 Steinway Piano

## RICHARD THENEBE

"Mr. Thenebe played with the utmost gentleness and with an exquisite delicacy of tone."  
The New York Times

Piano Instruction Available  
187 E. 71 St., N. Y. 21, N. Y. RM 4-7833

John

## MACURDY

Basso — New York City Opera  
Excl. Mgt. Ludwig Lustig  
111 W. 57th St., New York 19, N. Y.

## Virginia Raad

Pianist Lecturer  
Specializing in Modern French Music  
Docteur de l'Université de Paris  
address suite 1405, 111 W. 57th St. NYC 19

## AMOR MUSICAE TRIO

CLAUDIA LYON, recorder  
REBA PAEFF MIRSKY, harpsichord  
JANOS SCHOLZ, viola da gamba  
Esther Brown, 1199 Park Ave., NY 28 AT 9-4908

## Sigma Alpha Iota

National Professional Music Fraternity

Jeanette Kirk, President

2608 N.W. 26th St., Oklahoma City 7, Okla.

## LINA BENELLI

MEZZO-SOPRANO

OPERA - CONCERT

Lundi Enterprises, 853 7th Ave., N. Y. 10 6-0588

## Personalities . . .

(Continued from page 31)

For the past few years, Mr. Harper has been singing in Italy, chiefly over the RAI.

Wilfred Pelletier, director of the Montreal and Quebec conservatories, has been named the Director-General of Music Education for the Province of Quebec. His new responsibilities will entail the establishment of long-range programs coordinating all music education activities in the Province, and the creation of a job placement system for conservatory graduates.

Isidor Lateiner, American violinist now living in Amsterdam, returned there after summer engagements in Austria, Germany and the Netherlands. Later this fall, he will tour Europe with his wife and accompanist, Edith Groz.

Erich Leinsdorf, who will be with the Metropolitan Opera for most of the coming season, will conduct the opening concerts of the New Orleans Symphony, Oct. 17, and the Los Angeles Philharmonic, Nov. 9. On Oct. 19 he will direct the second week's program of the Chicago Symphony, which will involve commuting between New Orleans and Chicago for rehearsals.

Norman Shetler, Philadelphia pianist who was one of the top prize winners in the recent Munich International Piano Competition, will appear at this year's annual Young Artists Series at New York's Metropolitan Museum of Art.

Before beginning his 54th American season later this year, Mischa Elman left in September for a European tour. His schedule calls for concerts and recitals in the capital cities of Sweden, Norway, Denmark, France and England, plus a series of recitals in Italy.

After an absence of several years, the Loewenguth Quartet of France returns to the U.S., Oct. 24, for a tour beginning Oct. 26 in Hartford, and ending Dec. 15 in Cleveland. The Quartet will give three concerts in New York.

Gladys Stein, young American pianist, recently returned from a U.S. State Department-sponsored tour of the Caribbean. In many of the cities she was the first American artist they had heard. She was asked to make return appearances in Trinidad, Honduras, Haiti and Jamaica.

A new trio — Isaac Stern, violinist, Leonard Rose, cellist, and Eugene Istomin, pianist — made its debut at the First Israel Music Festival in Jerusalem. Mr. Rose returned for special concerts and recitals in Israel after the Trio's appearances in Teheran.

Stanislaw Skrowaczewski, conductor of the Minneapolis Symphony, has returned from guest appearances this summer with orchestras in Europe and Israel. While in London, he recorded several works with the Philharmonia for RCA Victor. Mr. Skrowaczewski began his second Minneapolis season on Oct. 13.

Kathy Miller sang Violetta in a recent Operama production of *La Traviata*

in Newark. Frank Scocozza conducted. The cast included Calvin Marsh and Robert Williams.

Ticho Parly will sing a tenor role in the world premiere of Giselher Klebe's opera, *Alkmene*, in Essen this November.

On Aug. 31, Theodate Johnson, publisher of *MUSICAL AMERICA*, was married to Dr. Scott Severns of New York. Justice J. Randall Creel of the Court of Special Sessions performed the ceremony in his chambers.

## awards

Jerome Rose, 23-year-old pianist from San Francisco, won the 500,000 lire first prize in the International Ferruccio Busoni Piano Contest, Sept. 4, in Bolzano, Italy. The top prize, given for "outstanding performers, nearing perfection," has been awarded only five times during the past 12 years. Mr. Rose studied at the Mannes College and the Juilliard School. Two other Americans also won honors in the contest: Howard Aibel and Thomas McIntosh, both of New York.

The Emma Eames Scholarship, awarded by the New England Conservatory of Music to a vocalist showing exceptional talent, was won by mezzo-soprano Joy McIntyre, a graduate of the Conservatory. The scholarship includes one year of study abroad.

The winners of the 19th annual Young Composers Contest sponsored by the National Federation of Music Clubs were Arthur B. Hunkins of Ann Arbor, Mich.; Robert James Haskins of Springfield, O., and Arlene Passamack of South San Gabriel, Cal.

William Masselos was presented with the Award of Merit by the National Association for American Composers and Conductors. The award was given to Mr. Masselos by Douglas Moore, who cited the pianist for his great interest in new music, particularly American music, and for playing what he believes in, rather than catering to the familiar in order to garner audiences.

Janet Johnson of Cimarron, Kan., a sophomore at the University of Kansas, was the winner of the first Music Therapy Scholarship given by the National Federation of Music Clubs. The grant will be used for tuition at the University, whose pioneering work in the techniques of music therapy was one of the deciding factors in choosing Miss Johnson as the first recipient of this award.

The National Federation of Music Clubs has announced the winners in their biennial Student Auditions: Ruth Anne Rich, Macon, Ga. (piano); William Sohni, Flushing, N. Y. (violin); Ernie Vrenios, Turlock, Cal. (man's voice); Judi Turano, Farmington, N. M. (woman's voice); Eric Jensen, Fargo, N. D. (cello); Darrell Barnes, Detroit, Mich. (French horn); Tom Harris,

Boise, Ida. (organ). The winners received a \$200 cash award.

The Caribe Hilton scholarships for a year's study at the Conservatory of Music in San Juan, P. R., were won this year by **Marta Hammar**, soprano, of Rosario, Argentina, and **Carlos Rivera Aguilar**, pianist, of Lima, Peru. The pair had previously won scholarships to attend the Casals Music Festival in San Juan.

## contests

### Arthur Shepherd Composition Prize.

Sponsored by the Cuyahoga Section of the Ohio Music Teachers Association. Open to residents of the state, or those who have lived there for at least three consecutive years. Senior award: \$200, for a chamber work for three to eight instruments, no longer than 15 minutes. Junior award: \$50, for a choral work for any combination, accompanied by one instrument or a *cappella*, no longer than 10 minutes. Information: Frieda M. Schumacher, chairman, OMTA Arthur Shepherd Composition Contest, Western Reserve University Music House, 11039 Bellflower Road, Cleveland 6, Ohio.

### Van Cliburn Quadrennial International Piano Competition.

Sponsored by the National Guild of Piano Teachers, Fort Worth Piano Teachers Forum, Texas Christian University, and the Fort Worth Chamber of Commerce. To be held in Fort Worth, Texas, September 24, 1962. First prize: \$10,000, a Carnegie Hall recital, and engagements with leading orchestras. Other prizes: \$3,000, \$2,000, \$1,000, \$750 and \$500. Open to contestants from all countries. All playing sessions to be public. Information: Mrs. Grace Lankford, 2211 West Magnolia, Fort Worth, Texas.

### 20th Annual Young Composers Contest.

Sponsored by the National Federation of Music Clubs. For a sonata for solo wind or string instrument and piano, or any combination of three to five instruments, including piano, no longer than eight minutes; a choral work for any combination, a *cappella*, or accompanied by piano, organ or no more than 10 winds or strings, minimum duration is four minutes; a composition for piano or solo voice, no shorter than four minutes. Deadline: April 10, 1962. Age limits: 18 to 26. Open to all U.S. citizens. Information and entry blanks: National Federation of Music Clubs, Suite 800, 410 S. Michigan Ave., Chicago 5, Ill.

**New York** — The Federal Republic of Germany contributed \$2,500,000 to the new Metropolitan Opera House at the Lincoln Center for the Performing Arts. The gift was announced at Goethe House by Consul General George Federer and John D. Rockefeller, 3rd.



## Town Hall

Affiliated with New York University

presents

## Winifred Cecil's THE JOY IN SINGING

unique lecture-recital series which will culminate in the fifth

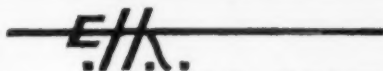
## Town Hall Award Recital

Season 1961-62: 10 Mondays at 5:30 — starting November 20

Last year's judges who awarded the debut recital to Billie Lynn Daniel were: Lina Abarbanell, John Brownlee, Wilfred Pelletier, Carlton Sprague Smith and Jennie Tourel.

For full information write or phone:

Town Hall, 123 West 43 St., New York 36—Judson 2-2424



### CLYDE KEUTZER ASSOCIATES

VOICE • VOCAL COACHING • SPEECH • MUSIC THERAPY (REFERRAL ONLY).  
MUSIC CONSULTATION AND TESTING YOUNG ARTISTS • STUDENTS • CHILDREN  
to help determine potential corrective procedures in the pursuit of careers  
as singers, pianists, violinists or in the musical theatre.

SCHOOL AND COLLEGE COUNSELLING

**BENJAMIN FINE—Ph.D., Author, Educator, Lecturer.**  
Education Editor, North-American Newspaper Alliance.

**STUDIO 122, CARNEGIE HALL, 154 W. 57TH ST., N. Y. 19, N. Y.—CI. 7-5345**

## Maria de Varady N.A.T.S.

TECHNIQUE AND ART OF SINGING

Faculty: Manhattan School of Music

TRafalgar 3-3090

## RUTH SLENCZYNSKA

Decca Records  
Baldwin Piano

Co-author with Louis Biancolli of

"FORBIDDEN CHILDHOOD"

Co-author with Ann M. Lingg of

"MUSIC AT YOUR FINGERTIPS"

Published by Doubleday

Pianist — NCAC Management

31 W. 57th St., New York 19

**Teaching Studio—1270 Fifth Ave., NYC EN 9-1093**



**COLLEGE - CONSERVATORY  
of MUSIC of CINCINNATI**

FULLY ACCREDITED  
GRADUATE AND UNDERGRADUATE  
DEGREES

APPLIED MUSIC  
MUSIC EDUCATION  
CHURCH MUSIC  
RADIO-TELEVISION EDUCATION

Highland and Oak • Cincinnati 19, Ohio

## MANHATTAN SCHOOL of MUSIC

JOHN BROWNLEE, DIRECTOR  
BACHELOR AND MASTER OF MUSIC DEGREES  
Catalog on request: 238 E. 105 St., N. Y. C.  
Member of the National Association of  
Schools of Music and the Middle States  
Association of Colleges and Secondary Schools

## The Cleveland Institute of Music

Victor Sabio  
Director  
BACHELOR AND MASTER OF MUSIC DEGREES  
Preparatory Department for Students of All Ages  
11021 East Blvd., Cleveland 6, Ohio  
Member N.A.S.M.

## ROSALIE MILLER

TEACHER OF SINGING AND  
INTERPRETATION

200 West 57th St., New York  
Phone Clr. 6-9475—By appointment only

• **carl  
stough**

VOCAL PRODUCTION  
BREATHING TECHNIQUE  
54 W. 14th St., N.Y.C. WA 4-7444

## ANNA HAMLIN

TEACHER OF SINGING

Teacher of Judith Raskin

60 W. 67th St., NYC LY 5-9412  
NYSTA

VIRGINIE  
**MAURET**  
SOPRANO — TEACHER  
Approved Voice Authority  
By Eminent Musicians  
OPERA • CONCERT REPERTORY  
NEW ADDRESS by app't only  
Hotel Ansonia, N. Y. C. UN 4-6177

## Olive MIDDLETON

SOPRANO

Available: Opera—Concert—Radio  
171 W. 57th St., New York 19, N. Y.  
Cl. 6-1281

# orchestral world

**New York**—The Greenwich Village Symphony will give three regular concerts this season (Nov. 3; Feb. 9, with soprano Susan Reed; and April 13) and two Saturday afternoon children's concerts. The orchestra, previously an amateur group, is now half professional. It now has a board of directors, with Florence M. Kelley as president. Jorge Mester has been named musical director of the Orchestra and will conduct all five of the concerts. (Mr. Mester will also conduct *Salome* this fall in Trieste as well as concerts with the Lausanne Radio Orchestra and the RAI Orchestra of Rome.) Under joint sponsorship with the National Music League, the Orchestra is presenting a young artists recital series which will present George Shirley, tenor (Dec. 12); Marilyn Dubow, violinist (Jan. 9); Michael Gelbaum, pianist (Jan. 30); The Manhattan Trio (Feb. 27); Georgia Davis, mezzo-soprano (March 27); and Allan Baker, tenor (May 1).

**Santa Barbara, Calif.**—The Santa Barbara Symphony, conducted by Erno Daniel, opens its fall season on Oct. 19 with Nan Merriman as soloist. Other soloists for the season include Mr. Daniel, pianist; Thomas Magyar, violinist; Paul Doktor, violist; and Janice Gibson, soprano, and Sandor Bori, baritone, in the Brahms *Requiem*.

**Rio de Janeiro**—Eleazar de Carvalho has reassumed his position as musical director and conductor of the Orquestra Sinfonica Brasileira.

**London**—Pierre Monteux has been appointed conductor of the London Symphony and will conduct his first concert with the orchestra in October.

**Honolulu**—Soloists for the coming season with the Honolulu Symphony under George Barati will include Eleanor Steber, Claudio Arrau, Fou Ts'ong, Rudolf Firkusny, Johanna Martzy and Walter Hautzig.

**New York**—The 15th season of the Little Orchestra Society, conducted by Thomas Scherman, will open Oct. 15 at Town Hall with an all-Mendelssohn program. This concert will include the American premiere of a Concerto for Two Pianos found in the Berlin State Library nine years ago. Milhaud's *Four Seasons*, a series of chamber concertos, will receive its New York premiere (with the exception of *Concert d'Eté*, first heard here in 1952). On March 19, Mr. Scherman, with Michael Rabin as soloist, will present the New York premiere of Paul Creston's Second Violin Concerto. Soloists for the season will include Pierre Luboshutz and Genia Nemenoff, Gerard Souzay, Josette and Yvette Roman, Remo Bolognini and Sol Montlack. Sadie Lindsay, Ruth Morris, and Robert Eckert will be soloists in Mendelssohn's *Lobgesang*.

**Omaha**—For the 1961-62 season the Omaha Symphony under Joseph Levine, music director and conductor, will present Robert Merrill, baritone; Earl Wild, pianist; and Eudice Shapiro, violinist, and Victor Gottlieb, cellist, in the Brahms Double Concerto. The last concert of the season will be a performance of Beethoven's Ninth Symphony, featuring Mary MacKenzie, Joanna Neal, William McGrath and Ara Berberian, and the Omaha Symphonic Chorus.

**Charleston, W. Va.**—The Avalon Foundation has made a grant to the American Symphony Orchestra League in the amount of \$15,000 for the purpose of developing an in-service training program in orchestra management. Until now, the League has been the only organization or institution which has concerned itself with the need for training administrative personnel for or-



Antonio de Almeida as guest conductor at the 1961 International Festival of Music at Aix-en-Provence with the Netherlands Chamber Orchestra

chestras and arts councils. The League's annual short-term courses in orchestra management were initiated in 1952 and are presented by professional managers of orchestras and arts councils. The next short course will be presented in New York City in January 1962.

**New York**—A six-week series conducted by Leonard Bernstein, entitled *The Gallic Approach*, opened the 1961-1962 season of the New York Philharmonic. The cycle began on Sept. 28, two days after the Orchestra's Gala Opening, nonsubscription concert for the benefit of the Pension Fund, with Eileen Farrell as soloist. Mr. Bernstein and the Orchestra will present another six-week series, *The Teutonic Approach*, during the period March 29, 1962, through May 6, the final weeks of the Philharmonic 120th subscription season. The Orchestra will also present the premiere of David Diamond's Symphony No. 8, and the New York premiere of Walter Piston's Violin Concerto.

**Huntington, N. Y.**—For the 13th season of the Huntington Symphony, conducted by Clayton Westerman, the Orchestra will present its first fully staged operatic production, Menotti's *Amahl and the Night Visitors*. The final program of the season will feature the Ninth Symphony of Beethoven.

**Waukesha, Wis.**—The 1961-62 season of the Waukesha Symphony, conducted by Milton Weber, begins on Oct. 9-10 with pianist Richard Cass as soloist. Other soloists for the season include Jorge Bolet, pianist; Anneliese Rothenberger, soprano; and Shirley Evans, cellist.

**Boston**—Richard Burgin, concertmaster and associate conductor of the Boston Symphony, will retire from the Orchestra at the conclusion of the 1961-62 season, as concertmaster, but will continue as associate conductor. He was engaged as concertmaster by Pierre Monteux in 1920.

**Cincinnati**—Max Rudolf will begin his 4th season as conductor of the Cincinnati Symphony, which opens its 67th season on Oct. 6-7 with Rudolf Serkin as soloist. The season will feature the premiere of Norman Dello-Joio's Piano Concerto, commissioned by Mr. Rudolf and the Orchestra, with Lorin Hollander as soloist.

**Fresno, Calif.**—The week of Sept. 10-16 was designated as Fresno Philharmonic Week by the town's mayor. The Orchestra's fall series opens on Oct. 19-20, with the Bud Shank Quartet, James Pease, and Van Cliburn listed among the season's soloists.

**Orlando, Fla.**—The 12th season of the Florida Symphony, and Henry Mazer's 3rd year as musical director, will feature Ravel's *L'Enfant et les Sortilèges*.

**Cleveland**—The Cleveland Orchestra, under George Szell, opens its 1961-62 season on Oct. 5. The season will include the premiere of Howard Hanson's *Bold Island* and the American premieres of a recent symphony by Kodaly, works by Henry Barraud and Andre Jolivet, and Britten's *Cantata Academica*.

## NOTICE TO ARTIST MANAGERS

To continue our service in the best interests of local Community Concert Associations and concert artists alike, Community Concerts Inc. wishes to make available to all Community Associations the widest possible list of artist availabilities.

Any manager, representing a concert artist or attraction who desires to perform before Community Concert audiences and who agrees to grant to Community Concerts a margin equal to that customarily received by Community Concerts from artists with comparable fees, is invited to submit such artist's or attraction's general availability for the season 1962-63, together with his established concert fee for Community Concert Associations. This information will then be furnished to all Community Concert Associations.

Statements received on or before November 17, 1961, will be given the earliest possible circulation. Please address all statements in writing to:

**J. Warren Tapscott  
Community Concerts Inc.  
165 West 57th Street  
New York 19, New York**

## OPERA TOUR 1962

Attend outstanding performances at the famous Opera Houses of the World:  
**New York (Metropolitan Opera) • Vienna • Rome • Milan • Paris • London**

The price includes Jet air transportation • first class hotels, rooms with bath, most meals • transfers • sightseeing and GOOD SEATS FOR 11 PERFORMANCES.

LEAVE NEW YORK VIA SWISSAIR FEBRUARY 16 AND MARCH 4

**17 days . . . \$798.00**

**MAYFAIR TRAVEL SERVICE, INC.**

119 West 57th Street, New York 19, N. Y.

PLaza 7-5985

## THE NEW ENGLAND CONSERVATORY

### A COLLEGE OF MUSIC

JAMES ALIFERIS, President  
BACHELOR AND MASTER OF  
MUSIC DEGREES  
in All Fields

DIPLOMA AND ARTIST'S DIPLOMA  
in Applied Music

FACULTY includes Principals of the  
Boston Symphony Orchestra

Performing organizations include

SYMPHONY ORCHESTRA  
SYMPHONIC WIND ENSEMBLE  
ORATORIO CHORUS  
A CAPPELLA CHORUS  
OPERA

Write to the Dean for information  
regarding admission and scholarships

290 HUNTINGTON AVENUE  
BOSTON 15, MASSACHUSETTS

## HARTT College of Music

Moshe Paranov, Pres.

Bachelors and Masters Degrees  
Special courses, all fields of  
music study — write catalog

Hartford Connecticut



The University of Hartford

## FOUNDED 1870 PHILADELPHIA MUSICAL ACADEMY

1617 SPRUCE STREET  
JANI SZANTO, Director A. PEPINSKY, Dean  
Degree Courses in All Departments of Music  
and Music Education  
Master Classes in All Instruments, Voice and  
Composition

## UNIVERSITY OF MIAMI SCHOOL OF MUSIC

CORAL GABLES 36,  
FLORIDA

JOHN BITTER, DEAN

Member National Association Schools of Music

## SHENANDOAH COLLEGE CONSERVATORY OF MUSIC

In the beautiful Shenandoah Valley

Four-year courses leading to B.M., B.M.E. de-  
grees in organ, piano, voice, violin, cello. Music  
education, church music. Fully accredited  
Educational, Church-related. Member N.A.S.M.  
Moderate rates. Write for catalog.

Shenandoah College, Winchester 2, Va.

## PIUS X SCHOOL OF MUSIC

Manhattanville College of the Sacred Heart  
Purchase, N. Y. • Mother J. Morgan, Director

Winter and Summer Session

Bachelor of Music and Bachelor of Sacred Music  
Courses in all fields of Music  
Member of N.A.S.M.

# composers world

The first performance of *Four Original Pieces for Band* was conducted by the composer, **Silvio Coscia**, with the Local 802 Symphonic Band at New York's Central Park Mall on Aug. 20.

**Gian Carlo Menotti** and CBS have agreed to cancel a TV project involving a "play with music." According to Gerald J. Leider, a network program executive: "CBS has a tremendous fondness for Mr. Menotti and would like to work out something with him in the future."

**Robert Stolz**, Austrian composer of operettas, has been commissioned by the festival committee of Bregenz, Austria, to write a modern operetta, *Far Away From Yucatan*, for the 1962 Bregenz Festival.

Operation Opera announces that Leeds Music Corp. has taken over a portion of its opera catalogue, including some works of **Martin Kalmanoff**. Boosey and Hawkes is publishing the composer's latest opera, based on Ionesco's *The Bald Soprano*.

A sizable collection of unknown manuscripts, literary works and autobiographical material by **Anton Webern** has been acquired by Hans Moldenhauer, lecturer in music and archivist at the University of Washington.

*An Opera for Christmas*, a sacred opera designed for the church sanctuary and utilizing the average number of musicians found within a church's membership, has been written by **Alfred J. Neumann**, director of music at Christ Congregational Church, Silver Spring, Md. The 30-minute work for soloists, choir, brasses, timpani, celesta and organ will be premiered at the church on Dec. 3.

**Hans Werner Henze**, young German composer, was recently appointed pro-

## First Performances in New York

### Band

Broiles, Mel: Cornucopia (Goldman Band, June 30)  
Copland, Aaron: Variations on a Shaker Melody (Goldman Band, June 23)  
Templeton, Alec: New York Skyline—Processional March (Goldman Band, June 23)

### Chamber

Babbitt, Milton: Vision and Prayer, for Soprano with Synthesized Accompaniment (Fromm Concert, Sept. 6)  
Carter, Elliott: Double Concerto for Piano, Harpsichord and Chamber Orchestra (Fromm Concert, Sept. 6)  
Kirchner, Leon: Concerto for Violin, Cello, 10 Winds and Percussion (Fromm Concert, Sept. 6)

### Orchestra

Kraft, William: Symphony for Strings and Percussion (Washington Square Concerts, Aug. 21)  
Straight, Willard: Development for Orchestra (Washington Square Concerts, Aug. 7)

fessor at the Mozarteum Academy in Salzburg. Mr. Henze also received a commission for a chamber work from the Koussevitzky Foundation this year.

**Mark Bucci's** *Nocturne for Symphonic Band* will be published by Samuel French, Inc., late this fall.

*Soviet Culture*, a Russian newspaper, has reported the completion of **Dimitri Shostakovich's** 12th Symphony, a work "devoted to the memory of the great Lenin." It will be premiered in October in conjunction with the 22nd congress of the Soviet Communist party.

**Mabel Daniels' "Piper Play On!"**, an a cappella chorus for mixed voices, has received recent performances at Tanglewood, the New England Conservatory, and Carnegie Institute of Technology. The work has just been published by E. C. Schirmer. A program of Miss Daniels' compositions was given in May over New York's WNYC, and her *Three Observations for Three Woodwinds* was recently performed by the Berkshire Woodwind Ensemble.



Menahem Avidom being congratulated by Prime Minister David Ben-Gurion upon receiving the Israel State Prize, 1961, for his operd, *Alexandra*



## Letters to the Editor . . .

(Continued from page 4)

### Wrong Girl

On page 37 of your August issue, the record section column, "Of Things To Come," states that in the new Joan Sutherland *Lucia di Lammermoor* recording she will include "the alternate aria which Donizetti composed to replace the Act I 'Regnava nel silenzio.'" The aria in question, which starts 'Que n'avons nous des ailes,' although it is published in the French score of *Lucia*, is not from that opera at all. It is from an earlier Donizetti opera, *Rosmonda d'Inghilterra*, first given at the Teatro della Pergola, Florence, Feb. 26, 1834. . . . Somebody in France substituted the aria and it is published in the French score, which I own.

It may be of interest that when Donizetti's *La fille du régiment* was produced at the Metropolitan on Dec. 28, 1940, Lily Pons interpolated the cabaletta of the same aria ('Toi par qui mon cœur rayonne') in the 'Salute à la France' section, word for word and note for note. Those who own Pons's old Columbia set of records (#X-206) from that opera may hear the cabaletta part way through side four. In the old acoustical days, Lucette Korsoff recorded the entire aria for His Master's Voice in France.

William H. Seltsam  
Bridgeport, Conn.

### Busy

I would like to correct a statement on Ferenc Fricsay in your September issue [*New Faces and New Sounds—Europe*].

Mr. Fricsay was asked to become musical director of the new West Berlin Municipal Opera, but regretfully had to turn it down. He felt that having to take care of one orchestra—the Berlin Radio Symphony (formerly RIAS), whose season started on September 10—was enough.

However, Fricsay of course accepted [an invitation] to open the new Opera on September 24. That morning there was a concert—the inauguration concert—concluding with Beethoven's "Ode to Joy" and then, in the evening, *Don Giovanni*. He will conduct all the *Dons*, eight in number, and in February will conduct a new production of *Carmen*, the premiere on the 18th, and three more to follow.

Friede F. Rothe  
New York, N. Y.

### Exception

I must take exception to your Chicago critic's remarks [September, 1961] concerning Eleanor Steber.

Having heard the soprano more recently, and perhaps more often than he has, I wonder at the basis for his criticism(?). The fact that the singer was not at her best obviously does not

mean that she is incapable of her best. To say that "florid arias" are "no longer . . . negotiable in her voice" is as unfair as it is untrue.

Those of us who love the vocal art know that Steber possesses the most beautiful and versatile instrument before the public today.

Edward F. Cummings, Jr.  
Brockton, Mass.

**Lucerne**—This year's International Festival of Music in Lucerne, Aug. 16 to Sept. 9, featured two concerts devoted exclusively to contemporary works. The first, Aug. 31, presented four world premieres: Johann Nepomuk David's *Melancholia*, Milko Kelemen's *Five Essays*, Hilding Rosenberg's

*Riflessioni No. 3*, and Sándor Veress' Passacaglia Concertante. The concert was conducted by Rudolf Baumgartner. The second program, Sept. 7, featured works by Schoek, Burkhardt, Huber and Blum.

**Salzburg**—Highlights of the 1962 Salzburg Festival include five Mozart operas, Verdi's *Il Trovatore* (Von Karajan conducting), Beethoven's *Fidelio*, and a special all-Stravinsky ballet evening honoring the composer's 80th birthday.

**Oklahoma City**—The Oklahoma City Symphony under Guy Fraser Harrison begins its Silver Anniversary Season on Oct. 10 with an all-orchestral concert. It will be Mr. Harrison's 11th season with the orchestra.

Founded 1929 by Irl Allison

## NATIONAL GUILD of PIANO TEACHERS

### ANNOUNCES an INTERNATIONAL COMPETITION

With every indication that it will be the biggest in the world, THE FORT WORTH QUADRENNIAL INTERNATIONAL COMPETITION will take place in September, 1962, sponsored by National Guild of Piano Teachers, Fort Worth Piano Teachers Forum, Texas Christian University, Fort Worth Chamber of Commerce. The First Prize is \$10,000 cash, plus a Carnegie Hall Recital, plus appearances with leading Symphony Orchestras. Other prizes are: \$3000, \$2000, and \$1000.

The Competition is being announced in all countries through the President's Music Committee People-to-People Program.

All playing sessions will be public, judges internationally famous. For full information write to Mrs. Grace Ward Lankford, 2211 West Magnolia, Fort Worth, Texas.

## NATIONAL GUILD of PIANO TEACHERS

National Headquarters: Box 1113, Austin, Texas

## Subscribe NOW

musical america • 111 West 57th St. • New York 19, N. Y.

Kindly enter a subscription for musical america for which remittance is enclosed. ☐ New ☐ Renewal

☐ 5.00 1 year

☐ 9.00 2 years

☐ 13.00 3 years

Additional postage to Canada and Latin America 50c per year  
Additional postage foreign 1.00 per year.

NAME

(PLEASE PRINT)

ADDRESS

CITY

STATE

(zone)

☐ Check Here If Gift FROM

NOTE:—Yearly subscription comprises 12 issues including Annual Edition.

Start subscription with issue.

## THE MANNES COLLEGE OF MUSIC

Leopold Mannes, President



B.S. Degree  
Diploma  
Extension  
Preparatory

157 EAST 74th ST. RE 7-4476

## ROLLINS

COLLEGE CONSERVATORY OF MUSIC

ROBERT HUFSTADER, Director

Music degrees offered in  
Applied Music and Choral Conducting  
Member of NASM

Address inquiries regarding admission and  
scholarships to Director of Admissions,  
Rollins College, Winter Park, Florida.

## BELLE JULIE SOUDANT

Teacher of Singing

Faculty: Juilliard School of Music

Studio Address:

Hotel Ansonia, 2109 Bway, NYC 23

## EDWIN HUGHES

PIANISTS PREPARED FOR PUBLIC  
PERFORMANCE AND FOR COLLEGE  
UNIVERSITY AND CONSERVATORY  
TEACHING POSITIONS

WRITE FOR FULL INFORMATION

117 E. 79th St., New York 21, N. Y. • RH 4-3196

## DAVID L. SLATES

Teacher of the Scientific

Technique for Singing and Speaking  
(as described by DR. DOUGLAS STANLEY  
in "THE SCIENCE OF VOICE" and  
"YOUR VOICE")

Studio: 225 W 23 St NYC 11

AL 5-4662

## KEMP STILLINGS

TEACHER OF VIOLIN

BY APPOINTMENT ONLY

162 W. 56th St., NY 19, CO 5-2913

## MU PHI EPSILON

National Professional Music Sorority

National President, Miss Rosalie V. Spelale,  
360 North First Street, San Jose 12, Calif.

National Executive Office, Mrs. Van E. Fiser,  
1130 Ridgewood Dr., Wichita 14, Kansas

## HARPSICHORDS CLAVICHORDS

by SPERRHAKE Pessau  
Germany

Excellent • Dependable • Beautiful

Write to: ROBERT S. TAYLOR

8710 Garfield St., Bethesda, Md.

# artists and management

## ANN SUMMERS

Ann Summers, formerly with Herbert Barrett Management, and at present a personal representative for chamber music artists, has formed a recital department to serve concert artists, recitalists, ensembles, orchestras and composers in the management and promotion of their New York concerts. Information may be obtained from Ann Summers, Recital Department, 54 West 56th St., N. Y. 19, N. Y.

## CAMI

Fox-Wilford Division of Columbia Artists Management Inc. has signed a managerial agreement with Rosalyn Tureck. The pianist will be available through CAMI for the 1962-63 season, and is planning a coast-to-coast spring tour in which she will appear with several major orchestras and at several music festivals. In addition to her regular Bach recitals, she will be available for a limited number of Bach series as soloist and with the Tureck Chamber Ensemble.

## COLBERT-LABERGE

The Trio di Bolzano has signed a contract with Colbert-LaBerge Concert Management. The ensemble, whose last American appearances were in 1960, will make a six-week tour of the United States during the 1962-63 season.

In addition, Colbert-LaBerge has become the exclusive North and Central American representative of Grace Hoffman, mezzo-soprano. Miss Hoffman, who is best-known as a Wagner interpreter, has sung with the Metropolitan, San Francisco, and Chicago Lyric Opera Companies, and at major European opera houses and music festivals.

## NEW YORK CITY OPERA

The New York City Opera will make a three-week tour, sponsored by the New York State Council of the Arts, of ten upstate New York cities. The company is also making six appearances in the Midwest and two in the East. Performed will be *Così fan Tutte*, *Madama Butterfly*, *La Bohème*, *The Marriage of Figaro*, *The Mikado* and *H.M.S. Pinafore*.

## NINA GORDANI

Nina Gordani Management has signed exclusive contracts with two duos: Herbert Tichman, clarinet, and Ruth Budnevich, piano; and Sonya Monosoff, violin, and Stoddard Lincoln, harpsichord.

## CLARENCE E. CRAMER

Hugh M. Benner has become Clar-

ence E. Cramer's Chicago representative at local colleges. Mr. Benner was president of the Rockland (Me.) Community Concert Association for the past five years, and for several years has written a newspaper music column.

## COSMETTO

Under contract to Cosmetto Artist Management, Inc., Andre Navarra, cellist, will make his United States debut, in February, with the Boston Symphony, and will make other appearances in this country and in Canada.

## GERARD AND MARIANNE SEMON FORM OWN MANAGEMENT

Gerard and Marianne Semon, who had been affiliated with National Concert and Artists Corporation for the past 14 years, have resigned from that organization and formed their own company, Eric Semon Associates, at 111 West 57th St., N.Y.C. The company is named after Mr. Semon's late father, in his time one of Europe's outstanding managers.



Gerard and Marianne Semon

Gerard Semon joined his father's Paris offices in 1933. Later, both men came to the United States, where they continued their booking activities.

Mrs. Semon was Eric Semon's executive assistant in the United States, and continued in managerial work after her marriage to Gerard.

Eric Semon Associates will operate in every field of entertainment, and the company's divisions include concert and personalized management, New York recitals, opera, conductors, theatre, motion pictures, radio, television and recordings. In addition to their main office in New York, the organization will have representatives in Chicago, Los Angeles, San Francisco and Boston, and in every European capital west of the Iron Curtain.

## LINCOLN CONCERT ATTRACTIONS

This year marks the sixth national tour of Menotti's opera *Amahl and the Night Visitors*, booked by Lincoln Concert Attractions. Members of the original cast (Rosemary Kuhlmann as the mother and Andrew McKinley, David Aiken, and Leon Lisher as the three kings) will again tour with set and costumes, appearing with various orchestras throughout the country. This year the cast will perform the 10th telecast of the opera for NBC at Christmas.

The company is now holding auditions for a boy soprano (age 9-11) for the role of Amahl for this year's tour and telecast. Applicants may write Mr. Aiken at Dwaarkill Manor, Pine Bush, N. Y., to arrange for an audition in New York City. If applicants live a great distance from New York they may send Mr. Aiken a tape recording at the same address.

## Datelines . . .

**Santa Fe** — Immediately following performances of Stravinsky's *Oedipus Rex* and *Persephone* and Douglas Moore's *The Ballad of Baby Doe* at the Berlin Municipal Opera (Sept. 26-29), the Santa Fe Opera will present the same works in Belgrade (Oct. 3-6). Mr. Stravinsky, who conducted *Persephone* in Berlin, will also conduct the work in Belgrade. Originally scheduled for performances in Warsaw, the company's appearance was cancelled at the request of the Polish government.

**New Orleans** — The New Orleans Opera Association (Renato Cellini, general manager and conductor) will open its 1961-62 season with Verdi's *Un Ballo in Maschera* with Margherita Roberti, Umberto Borso, Manuel Ausensi, Irene Kramarich and Luisa de Sett on Oct. 5, 7. Other works to be given include *The Barber of Seville* (Oct. 19, 21) with Mr. Ausensi, Tina Garfi, Luigi Alva, and Salvatore Baccaloni; *Orfeo ed Euridice* (Nov. 9, 11) with Oralia Dominguez, Irma Gonzales and Luisa de Sett; *Der Rosenkavalier* (Nov. 30, Dec. 2) with Lisa della Casa, Frances Bible, Judith Raskin, James Pease, Jean Deis and Chester Ludgin; *Carmen* (March 15, 17) with Gloria Lane, Norman Treigle, Maria di Gerlando and Salvatore Puma; and Carlisle Floyd's *Susannah* (Mar. 29, 31) with Norman Treigle, Phyllis Curtis and Richard Cassilly.

**Fort Worth** — The three opera productions planned for the 1961-62 season of the Fort Worth Grand Opera Association are: *Boris Godunoff* (English version by John Gutman) with Jerome Hines, Cecilia Ward, Eddy Ruhl, Miklos Bencze, John McCollum and Royce Reaves; *Madama Butterfly* (English version by Ruth and Thomas Martin) with Lee Venora, Enrico di Giuseppe, Dorothy Hepburn and William Pickett; and *The Bartered Bride* (English version by Madeline Marshall) with Arlene Saunders, John Alexander, Ralph Herbert, Howard Fried, Lucille de Coverley and Olyve Abbott. All three operas will be conducted by Rudolf Kruger.

**Brooklyn, N. Y.** — The fall opera season of the Brooklyn Opera Company (Guido G. Salmaggi, general director) opened Sept. 30 with *Madama Butterfly* with Elisabeth Carron, Maria Martell, Giovanni Consiglio and Don Baxter. Carlo Moresco conducted. Other productions will include *La Traviata* (Oct. 7) with Olivia Bonelli, Carlos Barrera, and Calvin Marsh with Walter Hagen, conductor; *Rigoletto* (Oct. 14)

with Frank Guarrera, Luisa de Sett, Enrico di Giuseppe, Roberto Montano, Robert Falk and Harriet Senz, with Mr. Moresco conducting; *Aida* (Oct. 21) with Herva Nelli, Giovanni Consiglio, Ercole Bertolino, Bettina Dubro, Irwin Densen and Jon Salvador, with Mr. Moresco conducting; *La Boheme* (Oct. 28) with Francesca Roberto, Elizabeth Cole, William Lewis, Irwin Densen, Edoardo Assali and Ercole Bertolino, with Mr. Moresco conducting; and *Carmen* (Nov. 4) with Joann Grillo, Eddy Ruhl, Jon Salvador, Rosalina Maresca, and Arthur Budney, with Anton Guadagno conducting.

**Baltimore** — The Chamber Music Society of Baltimore will present four unusual programs during the coming season. The series, arranged by Randolph S. Rothschild and Hugo Weisgall, will open on Dec. 10 with the New York Chamber Soloists in a program of works by Vivaldi and Britten, and Elizabethan and Renaissance music. On Jan. 14, the Ravinia String Quartet, with soloists, will feature works by Miriam Gideon. The March 11 concert by the New York Brass Quintet will program Gabrieli, Holborne, Pezel and Maurer. On the final concert, April 8, the Baltimore String Quartet will premiere Robert Hall Lewis' String Quartet No. 2.

**New York** — The recently formed World Inter-cultural Advisory Committee, under the chairmanship of Edward L. Bernays, is advancing the role of Carnegie Hall in promoting international cultural relations. This June, Mr. Bernays, a trustee of the Hall, met with diplomatic representatives of 52 nations to outline a plan whereby artists from abroad would be able to obtain a Carnegie Hall debut and subsequently to tour American colleges and universities. The American debuts would be cosponsored by the State Department, the artist's home nation, New York City, and private interests. Appearances under this plan would not conflict with activities of commercial managements.

The performers are to be selected from recent graduates of music schools. The audiences are to be composed of invited members of international groups, officials and diplomats, educational groups, and a cross section of the city's musical leaders. No admission will be charged for these debuts and the artists will perform without fee.

**New York** — George Tapps will take a specially designed production, *Born To Dance*, to the new countries of Africa in the fall. Sponsored by the International Cultural Exchange Service of ANTA, the tour will begin on Nov. 22 with a company of five dancers, two musicians and a stage manager. The repertoire, in Mr. Tapps's style, is as follows: a version of *The Nutcracker Suite*; Ravel's *Bolero*, Chopin's *Prelude in A*, a Rodgers and Hammerstein medley, *Square Dance* (Dinicu - Heifetz), De Falla's *Ritual Fire Dance*, Bizet's *Habanera*, Lehar's *Merry Widow Waltz*, and a shoft-shoe *Swanee River*.

Study Piano in Switzerland with  
**LEONARD SHURE**  
Sept. 18, 1961 thru May 30, 1962  
(only 10 students accepted)

Affiliated with Musikhochschule in Zurich for added musical subjects.

Pers. Rep.: Thea Dispeker  
35 W. 53rd St., N. Y. 19 CO 5-5636

**ANNA DAVID** **SYDNEY** **SOPRANO**  
**UNMASK THE MYSTERY**  
Teachers of Singing  
Develop the "Belle" of the voice.  
Sing as easily as you speak.  
8 W. 13th St., N.Y. 11, N.Y. Chelsea 2-3390

**SARAH PECK MORE**  
TEACHER OF SINGING  
NATS-NYSTA  
Studio: 36 Sutton Place So., N.Y.C. 22 EL 5-6723

**EMMY HAUSER**  
Renowned authority and teacher of  
LILLI LEHMANN'S unmatched classic style of  
"HOW TO SING".  
By appt. only.  
Studio: 730 Riverside Drive, NYC AU 6-2696

**MENOTTI**  
**SALTA**  
Vocal Teacher and Coach  
ONLY TEACHER OF IRENE KRAMARICH  
(widely acclaimed as one of America's foremost mezzo contraltos)  
And Other Outstanding Artists  
Asonia Hotel, Suite 7-77, 2109 Bway.  
New York 23, N. Y. TR 4-2937

## Teachers— Students—

Have problems?  
Need help?

Address questions to

**musical america**

111 West 57th St., New York 19

See announcement  
on page 21 this issue  
and gain valuable assistance



## EDUCATIONAL DIRECTORY

### VOICE

#### **SOLO ALBERTI**

"Teacher of Singers" • Voice Technic  
Coaching in Opera—Concert—Oratorio  
Hotel Ansonia, Bway & 73rd St., NY 23  
SU 7-1514 and SU 7-3300

#### **ANTONIO AUGENTI NYSTA**

Forced, misguided voices scientifically  
treated with special exercises  
Met Opera House Studios, 1425 Bway, NYC  
RE 4-2384 or LO 4-2717

#### **MADLENE K. BARTELL**

Teacher of Singing—NYSTA—NATS  
885 Mountain Ave., Westfield, N. J.  
AD 3-4043

#### **JULIO BERROCAL**

Teacher of the REAL BEL CANTO technique  
2½ to 3 octave range guaranteed in six months  
Ansonia Hotel SU 7-3300  
73rd & Broadway Ext. 13-144

#### **JUNE BURGESS**

All phases of Vocal Instruction  
Fac. Amer. Acad. of Dram. Arts—NYSTA  
Ansonia Hotel SU 7-3300  
73rd & Broadway Ext. 13-104

#### **OLGA DALLAZ**

Classes and Private Instruction  
in French and Italian  
Beginners and Advanced  
105 West 55th St., N.Y.C. JU 6-4277

#### **FINE ARTS ENSEMBLE**

F. P. LOUBET, dir. • VOICE PLACEMENT  
Public Appearances Guaranteed  
METROPOLITAN OPERA STUDIOS  
1425 Bway, NYC, Studio 38 LO 5-9488

#### **MARIO FIORELLA**

Voice Production  
Formerly Chicago Civic Opera  
853 7th Ave., NYC PI 7-2822

#### **PAUL FRANKE**

METROPOLITAN OPERA  
Voice Production—  
will accept a limited number of students.  
By appointment only • BA 5-4762

#### **CAROLINE BEESON FRY**

TEACHER OF SINGING • N.A.T.S.  
2 Orchard Pkwy., White Plains, N. Y.  
WH 9-3200  
872 Carnegie Hall, N.Y.C. 19—Thursdays

#### **WALTER HATCHEK**

Current Teacher of Igor Gorin, Dolores  
Wilson, Opera and Concert Repertoire  
Studio 853—Carnegie Hall  
154 W. 57 St., NYC LI 4-1815

#### **LOLA HAYES**

Teacher of Singing  
1200 5th Ave., N. Y. C. TR 6-2989

#### **CECILE JACOBSON**

Voice Production  
NYSTA-NATS  
160 W. 73 St., NYC TR 7-2573 or TR 7-6700

#### **ROBERT KINANDER**

Voice  
Member N.A.T.S. and N.Y.S.T.A.  
180 West 58th St., NYC JU 6-7228

#### **JOYCE LYNN**

Mezzo Soprano  
The complete art of singing in opera and  
concert. MUSICAL COMEDY WORKSHOP.  
Appt. only: 160 W. 77th St., NYC  
TR 3-8935 or PL 1-0767

#### **GLADYS MATHEW**

TEACHER OF VOICE • OPERA & RECITAL  
Repertoire • Classes in Acting  
40 E. 81st St., NYC BU 8-6704

## education

### Musical America Introduces New Educational Workshop

With the November 1961 issue  
MUSICAL AMERICA inaugurates a valuable  
addition to its Education Department—  
the Teacher-Student Workshop.

MUSICAL AMERICA readers now have  
the opportunity of profiting directly  
from this new service. Under the supervision  
of Edwin Hughes, piano; Winifred Cecil,  
voice; and Harold Berkeley, violin, the  
Workshop will be the means by which  
teachers and students can solve troublesome  
problems, receive helpful guidance, and  
gain needed direction in such practical  
matters as the proper selection of editions  
in all branches of music, the technical  
material best suited for a particular  
objective, physical snags in execution,  
matters of fingering, bowing and phrasing.

Address your questions to the supervisor  
in your field and send it to MUSICAL  
AMERICA, 111 West 57th Street,  
New York 19, N. Y. It will be answered  
in the new Workshop Section of our  
Education Department in each issue.

New York.—Maria de Varady, formerly  
with Boston University and the New  
England Conservatory of Music, has  
joined the voice faculty of the  
Manhattan School of Music.

Bloomington, Ill.—A new Schantz  
pipe organ, costing over \$50,000, has  
been installed in the auditorium at the  
School of Music at Illinois Wesleyan  
University. The new instrument replaces  
one that had been in use at the School  
since 1930. Installation of the organ  
also included the refurbishing of the  
auditorium.

Ann Arbor, Mich.—Ralph Herbert,  
baritone, has been appointed professor  
of Voice and Opera at the University  
of Michigan. In addition to his new  
post he will continue as singer and  
stage director at the Metropolitan  
Opera.

Madison, Wis.—Alice Ehlers, harpsichordist,  
was appointed Brittingham  
Professor of Music for the current  
semester at the University of Wisconsin,  
starting Sept. 5. In addition to her  
academic duties she will also give a  
series of concerts at the University.  
Another new member of the Wisconsin  
faculty is the horn player, John Barrows.  
During the past nine years Mr. Barrows  
has been a member of the New York  
Woodwind Quintet. He is also a  
composer and was director of the Yaddo  
Music Festival. Besides coaching the  
horn section of the University  
Symphony he will also give concerts  
on the campus.

Boulder, Colo.—The noted Danish  
baritone, Aksel Schiotz, has been  
appointed associate professor of voice  
at the University of Colorado.

Philadelphia, Pa.—The Philadelphia  
Musical Academy and the Philadelphia

#### **FRANCES NEWSOM**

Teacher of Singing  
member New York Singing Teachers' Association  
National Association Teachers of Singing  
77 Park Ave., NYC LE 2-8854

#### **WILLIAM REDDICK**

Composer, concert accompanist, conductor  
Teacher of Singing, coaching, repertoire  
building.  
5559 Buckingham, Detroit 24 TU 1-7191

#### **VERNE REIDER**

NYSTA  
Voice development-coaching • repertoire  
"VOC A PAN" for greater artistry  
appt. only: 162 W. 54 St., NYC CI 7-0516

#### **RUTH SHAFFNER**

SOPRANO—Teacher of Singing  
145 East 39th St., NYC Tel LE 2-1800

#### **HERTA SPERBER**

Teacher of Singing—Coach  
205 W. 57 St., NYC & 30-43 88 St. Jack. Hts.  
Tel: TW 8-1392 Mon. Thur. Fri. A.M.  
Providence, R. I., Tue. & Wed.

#### **ZENKA STAYNA**

Voice—Program Building  
Bel Canto Marchesi Method  
Teacher of Met. Opera Artists & Others  
164 W. 79th St., NYC TR 3-9214

#### **DOLF SWING**

NATS • NYSTA  
VOICE DEVELOPMENT AND COACHING  
Faculty: Juilliard School of Music •  
Amer. Acad. of Teachers of Singing  
15 W. 67th St., NY 23 TR 7-5889

#### **Maude Douglas TWEEDY**

TEACHER OF SINGING  
50 West 67th St., New York TR 7-8439

#### **KAREL WEISS**

Technique & Repertoire • "An outstanding  
musical personality." Eva Gauthier  
175 E. 93 St., NYC AT 9-6587 or PL 7-6300

#### **LILI WEXBERG**

TEACHER OF SINGING • Voice Placement  
Faculty N. Y. College of Music  
Studio: 166 W. 72 St., NY 23 TR 3-4624

### Coach-Accompanist

#### **RICHARD CUMMING**

COACH-ACCOMPANIST  
56 Irving Pl., NYC 3 GR 3-1258

#### **BEAUMONT GLASS**

Concert Accompanist—  
Song and Opera Coach—  
Assistant to Lotte Lehmann  
The Music Academy of The West  
1070 The Fairway, Santa Barbara, Cal.

#### **ANNE MARIE RANDAL**

OF PARIS  
Concert Repertoire featuring the French  
40 E. 10 St., NYC 3 GR 7-6999

#### **JAMES SHOMATE**

COACH-ACCOMPANIST  
25 E. 10th St., NYC SP 7-4086

#### **MAX WALMER**

Accompanist—Coach  
315 West 57th St., NYC JU 2-6121

#### **ALICE WIGHTMAN**

Coach—Accompanist  
Met Opera Studios  
1425 Broadway, NYC LO 5-2431

## PIANO

### CLARENCE ADLER

Pianist-Teacher  
336 Central Park West, NY 25 RI 9-4922

### CARLOS BUHLER

Pianist and Teacher  
Former 1st Asst. to Matthay  
534 Madison Ave., NYC EL 5-6369

### JACOB EISENBERG

Teacher of Piano  
765 Anderson Ave. Cliffside Park, N.J.  
Tel.: (Code No. 201) WHitney 5-1572

### MILDRED GERSON

Pianist-Teacher  
67-39 108th St., Forest Hills, N. Y.  
BO 8-3676

### GLADYS MAYO

Piano and Allied Subjects  
658 Riverside Drive, NYC MO 2-6114

### KATHRINE PARKER

Pianist and Teacher  
Juilliard School of Music  
Preparatory Division  
185 Claremont Ave., NYC UN 4-6020

### DARRELL PETER

PIANO—COMPOSITION—CONDUCTING  
Exponent of Olga Samaroff-Stokowski  
32 W. 82nd St., N.Y. 24, N.Y. SU 7-2849

### ROSE RAYMOND

Pianist and Teacher • Exponent  
Matthay Principles • Summer Master  
Classes  
320 W. 86 St., N. Y. 24 EN 2-7586

### SARA SOKOLSKY-FREID

Concert Pianist-Teacher  
On WEVD AM-FM Thurs. 8:45 PM  
315 W. 57th St., NYC CI 7-7235

## STRINGS

### THRUSTON JOHNSON

Violinist-Conductor  
Studio: 600 W. 116th St., NYC 27 RI 9-7829

### ALFRED TROEMEL VIOLIN

Teacher of  
Walter Brewster and Eric Wicks  
write: Manhattan School of Music  
238 East 105th St., New York, N. Y.

## WINDS

### LOIS WANN

Oboist—Teacher  
Fac.: Juill., N.Y. Col., Bx. House, Mannes  
77 Kensington Rd., Bronxville DE 7-1180



*Die Meistersinger, Act II, designed for the new production at Indiana State University by Cesare M. Cristini, of Teatro San Carlo, Naples*

Conservatory of Music will merge their orchestral, brass and woodwind ensembles this fall. The Academy will also offer creative workshops for composers and choreographers in conjunction with the **Philadelphia Dance Academy** under the supervision of choreographer Nadia Chilkovsky and composer Joseph Castaldo.

Wilmington, O. — During September the Alard Quartet of **Wilmington College** toured Mexico, sponsored by the Cultural Events Department of the United States Information Service.

Littleton, Colo. — **The Percussion Workshop of America** has been organized here by a number of Colorado music educators whose aim is the improvement of percussion performance and teaching methods. The group will offer a number of workshops in all phases of the field and private instruction via specially created tape recordings for pupils who are unable to afford competent instructors. The staff includes Dick Schory; George Gaber of Indiana University; Joe Morello, drummer with the Dave Brubeck Quartet; and many other top men in the field. Information is available from: Vaughn Jaenike, Manager, Percussion Workshop of America, 28 West Broadmoor Drive, Littleton, Colorado.

San Juan, P. R. — A concert dedicated to the memory of Alexander Hilsberg, who was to have been head of the orchestral department of **The New School of Music** in Philadelphia, was given in August at the International Institute of Music, **Inter-American University**. Roy Harris conducted a group of young instrumentalists, many of whom were former students of Mr. Hilsberg.

New York. — A new evening course on "The Development of Opera" given by Ralph Bates will be offered by **New York University's** Division of General Education this fall. Other music courses offered by N.Y.U. this semester are "How To Read and Understand Music" and "Listening to Music."

Patterson, N. Y. — Pupils of **Ruth Shaffner** gave their annual recital here on Sept. 8. During the summer Miss Shaffner conducted a performance of

the Brahms *Requiem* with the Putnam County Choral Society, which she founded, and directed two musicals for the Starlight Theatre in Pawling, N. Y.

Columbia, Mo. — Establishment of Dimitri Mitropoulos Awards for Music Students at **Stephens College** has been made possible by a \$10,000 grant from the Helis Foundation in New Orleans. The Awards will be given to exceptionally gifted music students from all parts of the country for education and training at the College.

New York. — The 18th year of **The Hunter College Opera Workshop** began on Sept. 25 under Carolyn Lockwood, its new director. Miss Lockwood had been assistant to the former director, Rose Landver, who retired this year.

New York. — Before commencing his six-week master classes at his New York studio, **Alton Jones** gave a series of lectures for teachers at the Nassau Conservatory of Music in Rockville, L. I. in June. Earlier that month he had been guest recitalist and lecturer at the Women's College of the **University of North Carolina**. This season five of Mr. Jones' pupils will give New York recitals.

Peru, Ill. — **The 15th Annual Midwest National Band Clinic** will be held Dec. 20-23 at the Hotel Sherman in Chicago. Nine bands will take part in the event and there will be ten clinics and various displays of interest to

## SCHOOLS

### BERKLEY Summer Music School

at Nassau College, Springvale, Maine  
Strings, Flute, Clarinet, Piano, Brass, Voice,  
Art, Chamber Music, etc. Recreational Activities.  
For brochure: Secy., 315 W. 98th St., N.Y.C.

### CORNELL OF IOWA

Conservatory of Music  
PAUL BECKHELM, Ph.D., Director  
Home of oldest May Music Festival  
West of the Mississippi River  
Mount Vernon, Iowa

### DALCROZE School of Music

Only authorized Dalcroze teachers' training school in the Americas.  
161 E. 73rd St., NYC 21 TR 9-0316

## Classified Advertising

**PIANO TUNING INSTITUTE OF AMERICA** offers an extraordinary 5 month course in **PIANO TUNING** to a limited number of pupils who have had some musical education. The cost is nominal. Excellent placement possibilities for qualified graduates at a high income level. Write: Technical Supervisor, 348 South Brookside Avenue, Freeport, N. Y. Or telephone M4yfair 3-8662.

### DEMONSTRATED VOCALISES ON LP RECORDS

#### TENOR WITH TITO SCHIPA

Also Soprano/Toti dal Monte; Baritone/Paul Schoeffler; Bass/Emanuel List.

Students vocalize after master's demonstration to piano accompaniment. Each voice on 2 LP's, plus manual. Special discount for teachers. "Decidedly helpful!"—Philip Miller, Chief, Music Division, New York Public Library. Send for free brochure. CANTOPHONE INSTITUTE, Dept. 117, Suite 1015, 501 Fifth Ave., New York 17, N. Y. Tel.: MU 7-3889.

### FOR SALE

Harpichords, Clavihords and Spinets. Baroque Instrument Company, 5304 Woodlawn Avenue, Kenwood, Maryland.

### LEARN PIANO TUNING AT HOME

Course by the late Wm. Braid White, world's leading piano technician and teacher. Write Karl Bartenbach, 1001A Wells Street, Lafayette, Ind.

### FOR THE PIANO WORLD

Low cost, unique amplifier — authentic tone reproduction — automatic touch control — 20 min. installation. Invaluable to owners of older pianos — for teaching and performing. Contact Peter Robison, 2350 Bway., NY 24. SU 7-7000. Apt. 832.

### MUSIC LIBRARIAN

young man, will classify, catalog personal record collections NYC area. Original system. Fee upon examination, BM MM Eastman, MLS Rutgers. Wide Experience. Write: Box 1001, Musical America, 111 W. 57 St., N.Y. 19.

### FOR CHANGE OF ADDRESS . . .

SUBSCRIBERS . . . desiring a change in address should notify the Circulation Department at least three weeks before the change is to take effect. The Post Office will not forward copies unless the subscriber pays the forwarding postage. Advise us of your change in address just as soon as possible so that your copies will arrive without interruption.

## musical america

New York 19, N. Y.  
111 West 57 Street

bandsman and teachers. School music directors are invited to attend the four-day Clinic. For information: Lee W. Peterson, 4 East 11 St., Peru, Ill.

New York.—Stephanie Reynolds, soprano, a pupil of **Virginie Mauret**, has joined the Junior Opera Company of the Metropolitan Opera. The company performs condensed operas in schools throughout the New York area.

Philadelphia, Pa.—Max Aronoff, faculty member of the **Curtis Institute**, director of the **New School of Music**, and violist for the Curtis String Quartet, has been appointed Advisor for Chamber Music for the Young Artist Auditions sponsored by the National Federation of Music Clubs.

New York.—The **Clark Center of the Performing Arts** at the West Side Y.W.C.A. is offering a wide selection of courses and workshops this fall. These include Modern Jazz, Lester Horton Techniques (body dynamics), an Opera Workshop, and The Art of Jazz. The West Side Symphony, under the direction of Joseph Eger, also began rehearsals and auditions at the Center in September.

New York.—Abraham Kaplan, conductor of the **Juilliard School** Chorus and the head of the School's choral department, has been named musical director of the Collegiate Chorale for the current season. In addition to serving on the Juilliard faculty, Mr. Kaplan is on the faculties of the **Union Theological Seminary's** School of Sacred Music and the **Hebrew Arts School for Music and the Dance**.

Syracuse, N. Y.—Kirk Ridge has been appointed acting director for **Syracuse University's School of Music** for the current school year while Alexander Capurso takes a year's leave of absence to join the faculty of **San Francisco State College**.

Cambridge, Mass.—The **Humanities Series** for 1961-62 at the **Massachusetts Institute of Technology** will feature a complete cycle of Beethoven's Quartets by the Juilliard Quartet.

New York.—Philip Hart, associate manager of the Chicago Symphony, will be the Concert Manager for the **Juilliard School of Music** this season. He will manage the School's public events, assist student-artists and recent graduates in arranging off-campus concert appearances and serve as liaison between the School and Lincoln Center's Student Program.

Cambridge, Mass.—Two new professors in **Harvard University's** Department of Music have been made possible by a bequest from the late Fanny P. Mason of Boston. The chairman of the department, John H. Ward, will become William Powell Mason Professor of Music, and Elliott Forbes, Director of the Harvard Glee Club, will become Fanny Peabody Professor of Music. At the same time, Nino Pirrotta, music historian and former director of the music library of the Accademia Santa Cecilia, Rome, will become Walter W. Naumburg Professor of Music, a chair held by Walter Piston until his retirement in 1960, and

Billy Jim Layton, a young composer from Texas, will become Assistant Professor of Music.

Interlochen, Mich.—Van Cliburn is one of the sponsors of a new opera workshop which will be opened next summer at the **National Music Camp**. The announcement was made after a benefit concert given by Mr. Cliburn this summer. The concert netted more than \$13,000, which will be used for piano scholarships for students at the camp and the new **Interlochen Arts Academy**.

Austin, Texas.—The 30th anniversary series of the **University of Texas** Cultural Entertainment Committee, to be held on the campus during the 1961-62 season, will include the Bayanihan-Philippine Dance Company; Boris Goldovsky's Grand Opera Theatre production of *The Barber of Seville*; Dick Schory's *Percussion Pops*; Nicola Moscona and the University's Orchestra and Chorus in excerpts from *Faust* and *Boris Godunoff*; Victor Alessandro and the San Antonio Symphony with soloist Gina Bachauer; Bach's *St. John Passion* performed by the Robert Shaw Chorale and Orchestra; Arthur Fiedler and the Boston Pops Tour Orchestra; and the National Ballet of Canada.

Boulder, Colo.—Jean Berger, who has been on the faculty of the **University of Illinois** since 1959, joins the faculty of the College of Music of the **University of Colorado** this fall.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (14 Stat. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF MUSICAL AMERICA, published monthly at New York, N. Y. for October, 1961.

1. The names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Theodore Johnson, 111 West 57th St., N. Y. 19, N. Y.; Editor, Robert Sahin, 111 West 57th St., N. Y. 19, N. Y.; Managing Editor, Warren Cox, 111 West 57th St., N. Y. 19, N. Y.; Business Manager, Edward I. Davis, 111 West 57th St., N. Y. 19, N. Y.  
2. If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given. Music Publications, Ltd., Owner, 111 West 57th St., N. Y. 19, N. Y.; Theodore Johnson, Stockholder, 111 West 57th St., N. Y. 19, N. Y.; Edward I. Davis, Stockholder, 111 West 57th St., N. Y. 19, N. Y.; Joseph Morton, Stockholder, 111 West 57th St., N. Y. 19, N. Y.; Philip Johnson, Stockholder, 39 1/2 Park Ave., N. Y. 22, N. Y.; Gregory Smith, Stockholder, 730 Fifth Ave., N. Y. 19, N. Y.; Alfred L. Williams, Stockholder, 12415 Fairhill Rd., Cleveland, Ohio; Arthur V. Davis, Stockholder, 1515 1st National Bank Bldg., Miami, Florida; Dr. Everett Helm, Stockholder, Frittlingen, Wurttemberg, Germany; Estate of Homer Johnson, Stockholder, c/o John B. Denney—Union Commerce Bldg., Cleveland, Ohio; Temple Israel of Fairfield County Inc., Fairfield, Conn.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) Gregory Smith, 730 Fifth Ave., N. Y. 19, N. Y.; Louis Schweitzer, 261 Madison Ave., N. Y. 17, N. Y.; Jansen Noves, 15 Broad St., N. Y. 5, N. Y.; Estate of Homer Johnson—c/o John B. Denney—Union Commerce Bldg., Cleveland, Ohio.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief, as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication, sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 15,758.

EDWARD I. DAVIS  
Business Manager

Sworn to and subscribed before me this 21st day of September, 1961.

JOSEPH MORTON  
Notary Public

(Seal)  
(My commission expires March 30, 1963.)



Columbia Artists Management Inc.  
Personal Direction

SCHANG, DOULENS & WRIGHT

145 W. 57th St. NY 19

Circle 7-6900

Season 1961-62

BRAILOWSKY

Pianist

DUO CASSADO

Gaspar Cassado, 'cellist  
Chieko Hara, pianist

ROSALIND ELIAS

Mezzo, Metropolitan Opera

RUDOLF FIRKUSNY

Pianist

CARROLL GLENN

Violinist

SZYMON GOLDBERG

Violinist

HILDE GUEDEN

Soprano,  
Metropolitan & Vienna Operas

LAUREL HURLEY

Soprano, Metropolitan Opera

GRANT JOHANNESSEN

Pianist

DOROTHY KIRSTEN

Soprano, Metropolitan &  
San Francisco Operas

Boston.—Robert W. Buggert, director of the **University of Oklahoma** School of Music, has been named chairman of the Division of Music at the **Boston University** School of Fine and Applied Arts. Replacing Mr. Buggert at the University of Oklahoma is C. M. Stookey, former chairman of the School of Music at **Eastern New Mexico University**.

Salzburg, Austria. — A center dedicated to the teaching of the works of Carl Orff has been established by the **Salzburg Mozarteum**. Mr. Orff will head the world center, which will hold summer sessions and a four-semester curriculum for teachers. Another department will be devoted to research in the field of music as a therapeutic aid in medicine.

## obituaries

### CARLOS SALZEDO

Waterville, Me. — Carlos Salzedo, harpist, composer and teacher, died here of a heart attack Aug. 17 at the age of 76. Mr. Salzedo was at Colby College to act as a judge in the Metropolitan Opera's Northern New England Auditions.

He was born in Arcachon, France, the son of Gaston Salzedo, professor of singing at the Paris Conservatory. He began playing the piano at three, gave his first concert at five, and started to compose at seven. Upon graduation from the Paris Conservatory in 1901, he took first prize in both piano and harp.

He came to New York in 1909 at the invitation of Arturo Toscanini to serve as first harpist with the Metropolitan Opera Orchestra from then until 1913. In that year, he formed the Trio de Lutèce with Georges Barrère and Paul Kefer. He served with the French Army during World War I, but returned to America to become a citizen in 1923.



Carlos Salzedo

Columbia Artists Management Inc.  
Personal Direction

SCHANG, DOULENS & WRIGHT

145 W. 57th St. NY 19

Circle 7-6900

Season 1961-62

FLORENCE KOPLEFF

Contralto

HEIDI KRALL

Soprano, Metropolitan Opera

LILI KRAUS

Pianist

ROBERT MERRILL

Baritone, Metropolitan Opera

NAN MERRIMAN

Mezzo Soprano

TOSSY SPIVAKOVSKY

Violinist

VRONSKY & BABIN

Premier Duo-Pianists

LAWRENCE WINTERS

Baritone, San Francisco Opera

ZVI ZEITLIN

Violinist

The FESTIVAL Quartet

VICTOR BABIN, SYMON GOLDBERG,  
WILLIAM PRIMROSE, NIKOLAI GRAUBAN

The PAGANINI Quartet

In 1930 he founded the Salzedo Harp Colony in Camden, Me., and the following year founded the harp department at the Curtis Institute. He also taught at the Juilliard School of Music and the Institute of Musical Art.

Mr. Salzedo discovered many new sounds and effects for his instrument. His friend Witold Gordon designed a harp to his specifications—a sleek and unornamented instrument—that became the Salzedo model, built by Lyon and Healy.

Mr. Salzedo wrote numerous compositions and transcriptions for harp and two or more harps, and wrote many manuals on harp technique and playing. With Edgard Varèse, he founded the International Composers' Guild in 1921, and two years later founded *Eolian Review* (later *Eolus*), a magazine devoted to new music, which appeared regularly until 1933. Salzedo made numerous recordings (RCA Victor, Mercury Records etc.). His last New York concert appearance took place in 1959.

Prior to his death, Alice Chalifoux, first harpist with the Cleveland Orchestra, was designated by Mr. Salzedo to continue the direction of the summer harp colony in Camden. Marilyn Costello, first harpist with the Philadelphia Orchestra, will replace Mr. Salzedo as teacher of harp at the Curtis Institute.

#### FREDERICK SHIPMAN

New York—Frederick Shipman, veteran impresario, publisher and inventor, died in New York, Sept. 3, at the age of 87. A native of Ottawa, Canada, Mr. Shipman managed Australian tours for Melba, Nordica (who was under his management for ten years), Alda, Emma Eames, and others. After retiring as an impresario, Mr. Shipman bought the magazine *Musical West* and published it in San Francisco with his wife, Mildred, as editor, until her failing health necessitated its suspension.

#### HARRY KAUFMAN

Beverly Hills, Calif.—Harry Kaufman, pianist, died here Aug. 21 at the age of 66. Born in New York City, he studied at the Institute of Musical Art with Sigismund Stojowski, and later was a pupil of Josef Hofmann. He made his New York debut in the summer of 1922 as one of the audition soloists at Lewisohn Stadium. He appeared with the Philadelphia Orchestra under Stokowski and Ormandy, at the Robin Hood Dell concerts in Philadelphia, with the Manhattan Symphony, and with the Los Angeles Philharmonic. He was widely known as an ensemble musician and toured as pianist with such players as Efrem Zimbalist, Joseph Szigeti, Nathan Milstein, Zino Francescatti, William Primrose, Pierre Fournier, Erica Morini, and Felix Salmond. He also performed with such groups as the Curtis, Musical Arts, Budapest, Griller, and London String Quartets. From 1924 until 1941 he headed the department of accompanying at the Curtis Institute of Music.

## Columbia Artists Management Inc.

VOCAL & INSTRUMENTAL ATTRACTIONS

145 WEST 57TH STREET, NEW YORK 19, N. Y.

CIRCLE 7-4900

Limited Tour, Fall of 1961

### Berlin Philharmonic Orchestra

HERBERT VON KARAJAN, KARL BOEHM, Conductors

Personal Direction: Andre Mortens

JAN. 15 to FEB. 15, 1962

### Robert Shaw Chorale & Orchestra

ROBERT SHAW, Conductor, Presenting

J. S. BACH: PASSION According to ST. JOHN. Complete in English, Co. of 60.

Personal Direction: Schang, Doulens & Wright

Winter of 1962

Return of

### Arthur Fiedler and the Boston Pops Tour Orchestra

By arrangement with the Boston Symphony Orchestra

Personal Direction: Judson, O'Neill & Judd

Return of the top recording maestro

Fall of 1961

### Mantovani and his Orchestra of 45

Coast to Coast

Personal Direction: Schang, Doulens & Wright

London & Records

Second American Tour of the

### Branko Krsmanovich Chorus of Yugoslavia

BOGDAN BABICH, Conductor—80 Mixed Voices

One of the world's greatest choruses.

Repeated winners of International Contests.

Personal Direction: Kurt Weinholt

Sept.-Dec. 1961

First Time

Direct from Amsterdam

### Netherlands Chamber Orchestra

SZYMON GOLDBERG, Conductor

Fall of 1961

26 Men

Personal Direction: Schang, Doulens & Wright

Belafonte Presents, Inc. in association with Walter Gould

Second Tour of the RCA Victor Chorus

### The Belafonte Folk Singers

Company of 21

ROBERT DeCORMIER, Conductor

Personal Direction: Andre Mortens

### New York Pro Musica

Reserve Now for 1961-62

Noah Greenberg, Director

Company of 11

Personal Direction: Schang, Doulens & Wright

Columbia and Decca Records

Returning in Fall 1962 for 7th U.S.A. Tour

### Obernkirchen Children's Choir

Personal Direction: Kurt Weinholt

(36 voices)

EDITH MOELLER, CONDUCTOR

### Beaux Arts Trio of New York

MENACHEM PRESSLER, DANIEL GUILLET, BERNARD GREENHOUSE

Personal Direction: Judson, O'Neill & Judd

#### DANCE ATTRACTIONS

Sixth Tour!

### Ruth Page's Chicago Opera Ballet

With internationally famous stars, Corps de Ballet

Orchestra conducted by Neal Kayan—Company of 50

Personal Direction: Kurt Weinholt

January-March 1962

Following Sensational World Tour

### Bayanihan Philippine Dance Co.

Co. of 50 Attractive Dancers and Singers

Sept.-Dec. 1961

Personal Direction: Judson, O'Neill & Judd

Coast to Coast

Coast to Coast

Winter of 1962

### Ballet Espanol • Ximenez-Vargas

Company of 14 Dancers, Flamenco Singers and Guitarists

"a stunning program of Spanish Dance"

Personal Direction: Schang, Doulens & Wright

Walter Terry—N. Y. Herald Tribune

Second Tour

### Pilar Gomez & Company

Company of 9 Thrilling Dancers & Musicians

Personal Direction: Andre Mortens

165 West 57th St.  
New York 19, N. Y.

# Columbia Artists Management Inc.

Circle 7-6900  
Cable: Colconcert, N. Y.

---

**Personal Direction**  
**ANDRE MERTENS**

---

**DAVID BAR-ILLAN**  
*Baldwin Piano* Pianist

**JORGE BOLET**  
*Baldwin Piano* Pianist

**FERNANDO CORENA**  
Basso

**IRENE DALIS**  
Mezzo-Soprano

**Philippe ENTREMONT**  
*Columbia Records* Pianist

**CHRISTIAN FERRAS**  
Violinist

**Maureen FORRESTER**  
Contralto

**JACQUES KLEIN**  
*Steinway Piano* Pianist

**MORLEY MEREDITH**  
Baritone

**LEONTYNE PRICE**  
Soprano

**REGINA SARFATY**  
Mezzo-Soprano

**CESARE SIEPI**  
Bass-Baritone

**LEOPOLD SIMONEAU**  
*Vienna State Opera, La Scala, Teatro Colon* Tenor

**GERARD SOUZAY**  
Baritone

**THEODOR UPPMAN**  
Baritone

**WILLIAM WARFIELD**  
Baritone

---

**Personal Direction**  
**KURT WEINHOLD**

---

**FRANCES BIBLE**  
Mezzo-Soprano

**WALTER CASSEL**  
Baritone

**JON CRAIN**  
Tenor

**ALBERT DA COSTA**  
Tenor

**LISA DELLA CASA**  
Soprano

**IGOR GORIN**  
Baritone

**DONALD GRAMM**  
Bass-Baritone

**Witold MALCUZYNSKI**  
Pianist

**JOHANNA MARTZY**  
Violinist

**LEONARD PENNARIO**  
Pianist

**BERL SENOFKY**  
Violinist

**YI-KWEI SZE**  
Bass-Baritone

**Alfred & Herbert  
TELTSCHIK** Duo-Pianists

**ALEC TEMPLETON**  
Pianist

**Dorothy WARENSKJOLD**  
Soprano

**FRANCES YEEND**  
Soprano

---

**Personal Direction**  
**JUDSON, O'NEILL & JUDD**

---

**DAVID ABEL**  
Violinist

**JEAN CASADESUS**  
*Steinway Piano  
RCA Victor and Angel Records* Pianist

**PHYLLIS CURTIN**  
Soprano

**TODD DUNCAN**  
Baritone

**SARA ENDICH**  
Soprano

**EUGENE LIST**  
Pianist

**DAVID LLOYD**  
Tenor

**MILDRED MILLER**  
Mezzo-Soprano

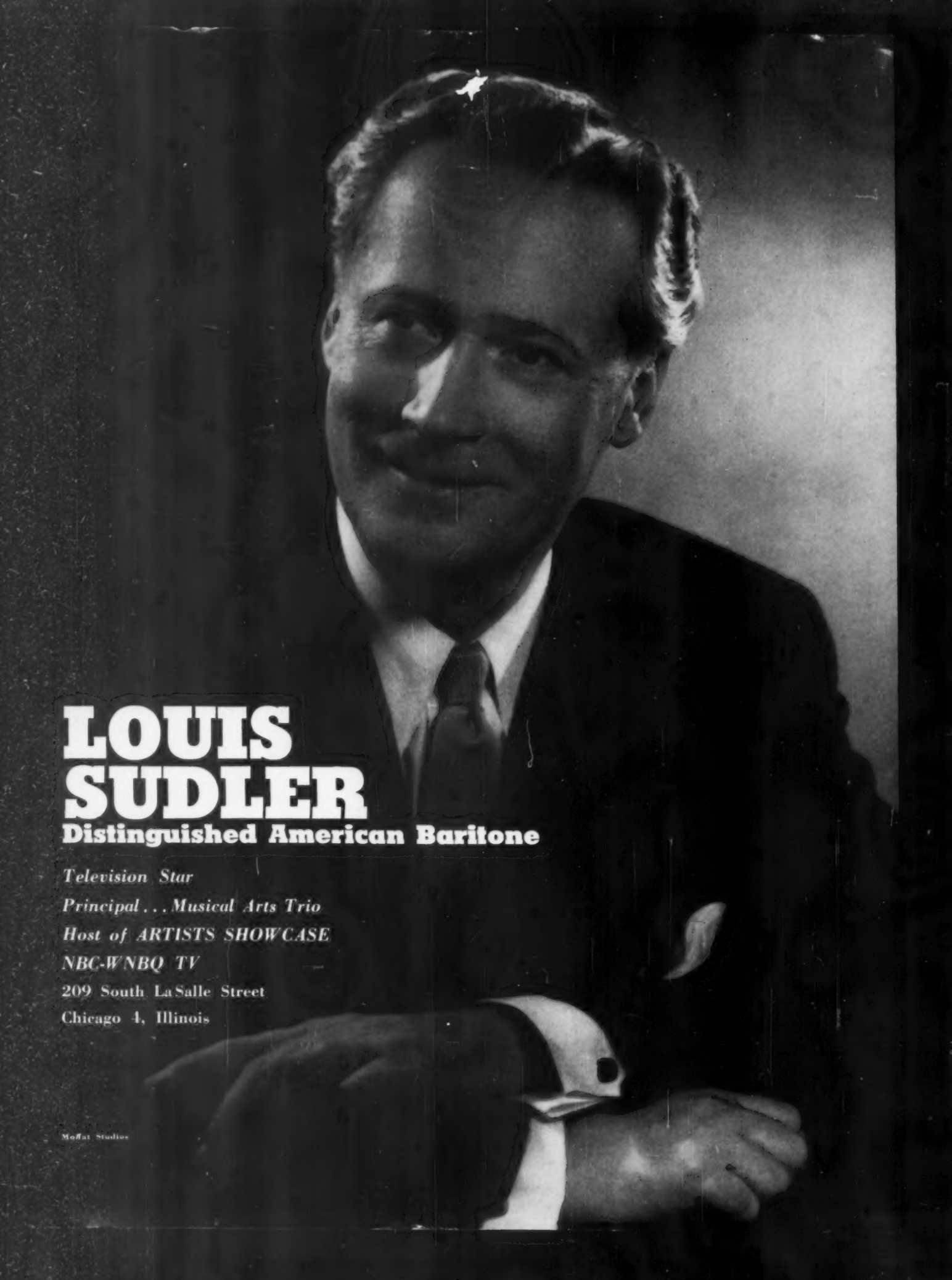
**WILLIAM PRIMROSE**  
Violist

**SANROMA**  
*Baldwin Piano* Pianist

**ELEANOR STEBER**  
Soprano

**CAMILLA WILLIAMS**  
Soprano



A black and white portrait of Louis Sudler, a man with dark, wavy hair, wearing a dark suit, white shirt, and dark tie. He is smiling slightly and looking towards the camera. His hands are clasped in front of him.

# LOUIS SUDLER

**Distinguished American Baritone**

*Television Star*

*Principal... Musical Arts Trio*

*Host of ARTISTS SHOWCASE*

*NBC-WNBQ TV*

*209 South LaSalle Street*

*Chicago 4, Illinois*

